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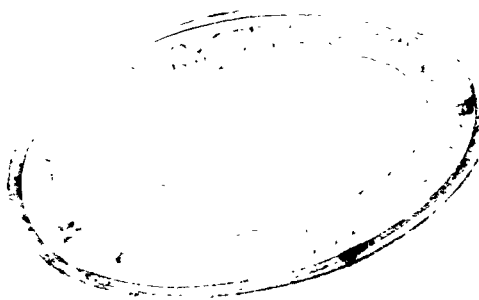
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FIRST CHAPTER (ADHYAYA).

*(The Dīkṣaṇīya Iṣṭi, with the Initiatory Rites.)*

**1.**

*Agni*, among the gods, has the lowest,<sup>1</sup> *Viṣṇu* the highest, place ; between them stand all the other deities.

'Sāyaṇa, whom M. Müller follows in his translation of the first six chapters of the first book, as given in his "History of Ancient Sanskrit Literature" (pages 390-405), explains the words *avama* and *parama* by "first" and "last." To prove this meaning to be the true one, Sāyaṇa adduces the mantra (1.4. Aśval. Śr. S. 4, 2), *agnir mukham prathamō devatānām samgatānām uttamo Viṣṇur āsīt*, i.e., Agni was the first of the deities assembled, (and) Viṣṇu the last. In the Kauṣītaki-Brāhmaṇam (7, 1) Agni is called *avarārdhya* (instead of *avama*), and Viṣṇu *parārdhya* (instead of *parama*), i.e., belonging to the lower and higher halves (or forming the lower and higher halves). That the meaning "first" cannot be reasonably given to the word *avama*, one may learn from some passages of the R̥gveda Saṃhitā, where *avama* and *parama* are not applied to denote rank and dignity, but only to mark place and locality. See R̥gveda 1, 108, 9, 10 : *avamasyām pr̥thivyām, madhyamasyām, paramasyām uta*, i.e., in the lowest place, the middle (place), and the highest (place). Agni, the fire, has, among the gods, the lowest place ; for he resides with man on the earth ; while the other gods are either in the air, or in the sky. Viṣṇu occupies, of all gods, the highest place ; for he represents (in the R̥gveda) the sun in its daily and yearly course. In its daily course it reaches the highest point in the sky, when passing the zenith on the horizon ; thence Viṣṇu is called the "highest" of the gods. Sāyaṇa understands "first" and "last" in reference to the respective order of deities in the twelve liturgies (Śāstra) of the Soma day at the Agniṣṭoma sacrifice. For, says he, "The first of these liturgies, the so-called *Ajya-Śāstra* (see 2, 31), belongs to Agni, and in the last out of the twelve, in the so-called *Agnam̐ruta Śāstra* (see 3, 32-38), there is one verse addressed to Viṣṇu. But this argument, advanced by Sāyaṇa, proves nothing for his opinion that "Agni is the first, and Viṣṇu [2] the last deity ;" for these twelve liturgies belong to the fifth day of the Agniṣṭoma sacrifice, whilst the *Dikṣaṇīya-īṣṭi*, in connection with which ceremony the Brāhmaṇam makes the remark

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[2] They offer <sup>1</sup> the Agni-Viṣṇu rice-cake (*Purodāśa*) <sup>3</sup> which belongs to the *Dikṣanīya iṣṭi* (and put its [3] several parts) on eleven potsherds

"*agnir vai devānām avama*," &c., forms part of the first day. The ceremonies of the first and those of the fifth day have no connection with one another.

Equally inconclusive are two other arguments brought forward by Sāyaṇa. The one is, that in all the constituent parts of the *Jyotiṣṭoma* sacrifice, of which the *Agniṣṭoma* is the opening, the first place is assigned to Agni, and the last to Viṣṇu, and that the last *Stotra* (performance of the *Sāma* singers), and the last *Śāstra* (performance of the *Hotṛi*-priests), in the last part of that great cycle of sacrifices (the *Jyotiṣṭoma*), known by the name of *Aptoryāma*, are devoted to Viṣṇu. The other argument is, that Agni is worshipped in the first, or *Dikṣanīya iṣṭi*, and that the *Vājasaneyins* (the followers of the so-called White Yajurveda) use, instead of the last *Iṣṭi* (the *avasānīyā*), the *Pūrṇāhuti* to Viṣṇu.

Both arguments prove only, that the ceremonies commenced with the deity who is on earth, that is, Agni, and ended with that one who occupies the highest place in heaven. Though, from a liturgical point of view, Sāyaṇa's opinion might be correct, yet he does not state any reason why the first place in certain invocations is assigned to Agni, and the last to Viṣṇu. But the translation "lowest and highest," as given here, does not only account for the liturgical arrangement, but states the proper reason of such an order besides. That these terms are really applicable to both respective deities, Agni and Viṣṇu, and that the words *avama* and *parama* actually convey such meaning, has been shown above.

<sup>2</sup> The term of the original is, *nirvāpanti* (from *vap*, to strew, to sow). This expression, which very frequently occurs in liturgical writings of all kinds, means, originally, "to take some handfuls of dry substances (such as grains) from the heap in which they are collected, and put them into separate vessel." It is used in a similar sense of liquids also. Sāyaṇa restricts the meaning of this common sacrificial term somewhat too much. He says, that it means "to take four handfuls of rice from the whole load which is on the cart, and throw them into the winnowing basket (*Śūrpa*)." In this passage, he further adds, the term means the bringing of that offering the preparation of which begins with this act of taking four handfuls from the whole load. Sāyaṇa discusses the meaning of the form "*nirvāpanti*" which is in the present tense, and in the plural number. Referring to a parallel in the "Black Yajurveda," *agnāvaiṣṇavam ekādaśakapālam nirvāped dikṣiṣyamānaḥ*, where the potential (*nirvāpet*) is used instead of the present tense of (*nirvāpanti*), and to a rule of Pāṇini (3, 4, 7), [3] which teachers that the conjunctive (Let) can have the meaning of the potential, he takes it in the sense of a conjunctive, implying an order. The plural instead of the singular is accounted for the supposition, that in the Vedic language the numbers might be interchanged. But the whole explanation is artificial.

<sup>3</sup> The principal food of the gods at the so-called *Iṣṭi* is the *purodāśa*. I here give a short description of its preparation, which I myself have witnessed. The *Adhvaryu* takes rice which is husked and ground (*piṣṭa*), throws it into a vessel of copper (*madanti*), kneads it with water, and gives the whole mass a globular shape. He then places this dough on a piece of wood to the *Āhavanīya* fire (the fire into which the oblations are thrown), in order to cook it. After it is half cooked, he takes it off, gives it the shape of a tortoise, and places the whole on eleven potsherds (*kapālas*). To complete cooking it, he takes *Darbha* grass, kindles it and puts it on the *Purodāśa*. After it is made ready, he pours melted butter over it and puts the ready dish in the so-called *Idāpātra*, which is placed on the *Vedi*, where it remains till it is sacrificed. CEVI

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(*kapāla*). They offer it (the rice-cake) really to all the deities of this (Iṣṭi) without foregoing any one.<sup>4</sup> For Agni is all the deities, and Viṣṇu is all the deities. For these two (divine) bodies, Agni and Viṣṇu, are the two ends<sup>5</sup> of the sacrifice. Thus when they portion out the Agni-Viṣṇu rice-cake, they indeed make at the end<sup>6</sup> (after the ceremony is over) prosper<sup>7</sup> (all) the gods of this (ceremony).

[4] Here they say : if there be eleven potsherds on which portions of the rice-cake are put, and (only) two deities, Agni and Viṣṇu, what arrangement is there for the two, or what division ?

(The answer is) The rice-cake portions on eight potsherds belong to Agni ; for the *Gāyatrī* verse consists of eight syllables, and the *Gāyatrī* is Agni's metre. The rice-cake portions on the three potsherds belong to Viṣṇu ; for Viṣṇu (the sun) strode thrice through the universe.<sup>8</sup> This the arrangement (to be made) for them ; this the division.

<sup>4</sup> *Anantarāyam* : literally, without any one between, without an interval, the chain of the gods being uninterrupted.

<sup>5</sup> *Antye*. Sāyaṇa opines that this adjective here is *ekaśeṣa*, i.e., that out of two or more things to be expressed, only one has actually remained. It stands, as he thinks, instead of *ādyā* and *antyā*, just as *pitarāu* means "father and mother." (Pāṇini, 1, 2, 70.)

<sup>6</sup> *Antataḥ*. Sāy. "at the beginning and end of the sacrifice." But I doubt whether the term implies the beginning also. In the phrase : *antataḥ pratitiṣṭati*, which so frequently occurs in the Ait. Brāhm., *antataḥ* means only "ultimately," at the end of a particular ceremony or rite.

<sup>7</sup> *Ridhnuvanti*. Sāy. *paricharanti*, they worship. He had, in all probability, *Nighanṭ*. 3, 5, in view, where this meaning is given to *ridhnoti*. But that this word conveys the sense of "prospering" follows unmistakeably from a good many passages of the *Samhitā* of *Rigveda* and *Manu*. (See the *Sanskrit Dictionary* by Böhtlingk and Roth. s. v. *ṛṇ* and Westergaard's *Radices Sanscritæ* s. v. *ṛṇ*, page 182.) In this passage the meaning "to worship," as given by Sāyaṇa, is too vague, and appears not quite appropriate to the sense. On account of its governing the accusative, we must take it here in the sense of a transitive verb, although it is generally an intransitive one. The meaning which lies nearest, is, "to make prosperous." At the first glance it might appear somewhat curious, how men should make the gods prosperous by sacrificial offerings. But if one takes into consideration, that the Vedas, and particularly the sacrificial rites inculcated in them, presuppose a mutual relationship between men and gods, one depending on the support of the other, the expression will no longer be found strange. Men must present offerings to the gods to increase the power and strength of their divine protectors. They must, for instance, inebriate Indra with Soma, that he might gather strength for conquering the demons. The meaning "to satisfy, to please," which is given to the word "*ridhnuvanti*" of the passage in question in Böhtlingk's and Roth's Dictionary, is a mere guess, and wholly untenable, being supported by no Brahmanik authority.

<sup>8</sup> This refers to the verse in the *Rigveda Samhitā* 1, 22, 17, 18 : *idam Viṣṇur vichakrame tredhā nidadhe padam*, i.e., Viṣṇu strode through the universe ; he put down thrice his foot ; and *triṇi padā vichakrame*, he strode three steps. These three steps of Viṣṇu, who represents the sun, are : sunrise, zenith, and sunset.

He who might think himself to have no position (not to be highly respected by others) should portion out (for being offered) *Charu* \* over which clarified [5] butter is poured. For on this earth no one has a firm footing who does not enjoy a certain (high) position.<sup>10</sup> The clarified butter (poured over this *Charu*) is the milk of the woman ; the husked rice grains (*tanḍula* of which *Charu* consists) belong to the male ; both are a pair. Thus the *Charu* on account of its consisting of a pair (of female and male parts) blesses him with the production of progeny and cattle, for his propagation (in his descendants and their property). He who has such a knowledge propagates his progeny and cattle.

He who brings the New and Full Moon oblations, has already made a beginning with the sacrifice, and made also a beginning with (the sacrificial worship of the) deities. After having brought the New or Full Moon oblations, he may be inaugurated in consequence of the offering made at these (oblations) and the sacrificial grass (having been spread) at these (oblations, at the time of making them). This (might be regarded) as one *Dikṣā* (initiatory rite).<sup>11</sup>

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\* *Charu* is boiled rice. It can be mixed with milk and butter ; but it is no essential part. It is synonymous with *odanam*, the common term for "boiled rice." Śatap. Brāh. 4, 12, 1. There were different varieties of this dish ; some being prepared with the addition of barley, or some other grains. See *Taittīriya Saṃh.* 1, 8, 10, 1.

[5] <sup>10</sup> *Pratitiṣṭati*, which is here put twice, has a double sense, viz., the original meaning "to have a firm footing, standing," and a figurative one "to have rank, position, dignity." In the latter sense, the substantive *pratiṣṭhā* is of frequent occurrence. Dignity and position depend on the largeness of family, wealth in cattle, &c.

<sup>11</sup> The present followers of the Vedic religion, the so-called *Agnihotris*, who take upon themselves the performance of all the manifold sacrificial rites enjoined in the Vedas, begin their arduous career for gaining a place in heaven, after the sacred fires have been established, with the regular monthly performance of the *Darsa* and *Pūrṇimāṣṭi* or the New and Full Moon sacrifices. Then they bring the *Chāturmāsya-īṣṭi*, and after this rite they proceed to bring the *Agniṣṭoma*, the first and model of all Soma sacrifices. By the bringing of the New and Full Moon offerings, the *Agnihotri* is already initiated into the grand rites ; he is already an adept (*Dikṣita*) in it. Some of the links of the *yajna* or sacrifice which is regarded as a chain extending from this earth to heaven, by means of which the successful performer reaches the celestial world, the seat of the gods, are already established by these offerings ; with the deities, whose associate the sacrificer wishes to become after his death, the intercourse is opened ; for they have already received food (*haviḥ*), prepared [6] according to the precepts of sacred cookery, at his hands, and they have been sitting on the sacred seat (*barhiḥ*) prepared of the sacrificial grass (*Darbha*). Thence the performance of the Full and New Moon sacrifices is here called one *Dikṣā*, i.e., one initiatory rite. But if the *Agnihotri*, who is performing a Soma sacrifice, is already initiated (*Dikṣita*) by means of the rites just mentioned, how does he require at the opening of the *Agniṣṭoma* (Soma-sacrifice) the so-called *Dikṣaṇīya-īṣṭi*, or "offering for becoming initiated" ? This question was mooted already in ancient times. Thence, says *Asvalāyana* in his *Śrauta sūtras* (4, 1), that, some are of opinion, the Soma-sacrifice should be performed, in the case of the means required being forthcoming

[6] The Hotar must recite seventeen verses for the wooden sticks to be thrown into the fire<sup>12</sup> (to feed it). For *Prajâpati* (the Lord of all creatures) is seventeenfold; the months are twelve, and the seasons five, by putting *Hemanta* (winter) and *Śisira* (between winter and spring) as one. So much is the year. The year is *Prajâpati*. He who has such a knowledge prospers by these verses (just mentioned) which reside in *Prajâpati*.

## 2.

[7] The sacrifice went away from the gods. They wished to seek after it by means of the *Iṣtis*. The *Iṣtis* are called *Iṣtis*, because they wished (*ish*, to wish) to seek after it. They found it. He who has such a knowledge prospers after he has found the sacrifice. The name *âhutis*, i.e., oblations, stands instead of *âhûti*, i.e., invocation; with them the sacrificer calls the gods. This is (the reason) why they are called *âhutis*. They (the *âhutis*) are called *âtis*; for by their means the gods come to the call of the sacrificer (*âyanti*, they come). Or they are the paths (and) ways; for they are the ways to heaven for the sacrificer.

There they say, as another priest (the *Adhvaryu*) offers (*juhoti*) the oblations, why do they call that one, who repeats the *Anvâkyâ* and *Yâjyâ* verses, a *Hotar*? (The answer is) Because he causes the deities to be brought near (*âvâhayahti*), according to their place, (by saying) "bring this one, bring that one."<sup>13</sup> This is the reason why he is called a *Hotar*

(the sacrifice is very expensive), after the Full and New Moon sacrifices have been brought; others opine the Soma sacrifice might be performed before the Full and New Moon sacrifices. No doubt, the *Agniṣṭoma* was in ancient times a sacrifice wholly independent of the *Darsa Purnimâ-iṣtis*. This clearly follows from the fact, that just such *Iṣtis*, as constitute the Full and New Moon sacrifices, are placed at the beginning of the *Agniṣṭoma* to introduce it.

<sup>12</sup> These verses are called *Sâmidhenis*. They are only eleven in number; but by repeating the first and last verses thrice, the number is brought to fifteen. They are mentioned in *Āśval. Śr. S. 1, 2*; several are taken from *Rigveda 3, 27*, as the first (*pra vo vâji abhidayo*) fourth (*samidhyamâna*) 13th, 14th, and 15th (*ilenyo*) verses. Besides these three, *Āśv.* mentions: *agna âyâhi vītaye* (6, 16; 10, 12, three verses), *agnim dūtam vriṇīmahe* (1, 12, 1.), and *samiddho agna* (5, 28, 5, 6, two verses). They are repeated monotonously without observing the usual three accents. The number of the *sâmidhenis* is generally stated at fifteen; but now and then, seventeen are mentioned, as in the case of the *Dikṣanīya iṣṭi*. The two additional mantras are called *Dhâyyî*, i.e., verses to be repeated when an additional wooden stick, after the ceremony of kindling is over, is thrown into the fire, in order to feed it. They are mentioned in *Sâyana's* commentary on the *Rigveda Samhitâ*, vol. II., page 762 (ed. M. Müller). *S. Āśval. 4, 2*, two *Dhâyyâs* at the *Dikṣanīya iṣṭi*.

[7] <sup>13</sup> At every *Iṣṭi*, the *Hotar* calls the particular gods to whom rice-cake portions are to be presented, by their names to appear. At the *Dikṣanīya Iṣṭi*, for instance, he says: *agna agnim âvaha, viṣṇum âvaha*, i.e., Agni! bring hither Agni! bring hither Viṣṇu. The name of the deity who is called near, is only muttered, whilst *âvaha* is pronounced with a loud voice, the first syllable *â* being *pluta*, i.e., containing three short *a*. See *Āśv. Śr. S. 1, 3*.

(from *âvah*, to bring near). He who has such a knowledge is called a Hotar.<sup>14</sup>

### 3.

[8] The priests make him whom they initiate (by means of the Dikṣâ ceremony) to be an embryo again (i.e., they produce him anew altogether). They sprinkle him with water; for water is seed. By having thus provided him with seed (for his new birth), they initiate him. They besmear him with fresh butter (*navanîta*). The butter for the gods is called *âjya*,<sup>15</sup> that for men *surabhi ghṛitam*, that for the manes *âyuta*, and that for the embryos *navanîta*. Therefore by anointing him with fresh butter, they make him thrive through his own portion.

They besmear his eyes with collyrium. For this anointment is lustre for both eyes. By having imparted lustre to him, they make him a Dikṣita.

They rub him clean with twenty-one handfuls of Darbha grass. By having thus made pure and clean they make him a Dikṣita.

They make him enter the place destined for the Dikṣita.<sup>16</sup> For this is the womb of the Dikṣita. [9] When they make him enter the place destined for the Dikṣita, then they make him thus enter his own womb. In this (place) he sits as in a secure abode,<sup>17</sup> and thence he

<sup>14</sup> These etymologies of *iṣṭi*, *âhuti*, *ûti*, and *hotâ* are fanciful and erroneous. The real root of *iṣṭi* is *yaj*, to sacrifice; that of *âhuti* is *hu*, to bring an offering; that of *ûti* is *av*, to protect, to assist; that of *hotâ* is *hvé*, to call. The technical meaning of an *iṣṭi* is a series of oblations to different deities, consisting chiefly of *Purodâśa*. An *âhuti* or *ûti*, which appears to be an older name of the same idea (this meaning is quite omitted in the Sanscrit Dictionary by B. and R.), is an oblation offered to one deity. This oblation is generally accompanied by two mantras, the first being called the *Anûvâkya* or [8] *Puro-anuvâkya*, the second *Yâjyî*. When the second is recited, the oblation is thrown into the fire by the Adhvaryu. The Hotar repeats only the mantras.

<sup>15</sup> To remind his readers of the difference existing between *âjya* and *ghṛita*, Sâya quotes an ancient versus memorialis (*Kârikâ*), *sarpir vilīnam âjyam syât; ghanibhūtam ghṛitam viduḥ*, i.e., they call the butter, which is in a liquid condition, *âjyâ*, and that one which is hardened is called *ghṛita*. *âyuta* is the butter when but slightly molten, and *surabhi* when well seasoned. According to the opinion of the *Taittiriya*s, says Sâyaṇa, the butter for the gods is called *ghṛita*, that for the manes *astu*, and that for men *nispakvâ*. *Astu* is the same as *âyuta*, slightly molten, and *nispakvâ*, the same as *âjya*, entirely molten.

<sup>16</sup> *Dikṣita-vimīta*. It is that place which is generally called *prâchīna vaiṣṇa* (or *prâg-vaiṣṇa*). This place is to represent the womb which the Dikṣita enters in the shape of an embryo to be born again. This is clearly enough stated in the *Brâhmaṇa* of another Sâkhâ, which Sâyaṇa quotes: *तेन प्राचीनवंशप्रवेशेन स्वकीयैरनिप्रवेशः संपाद्यते*.

[9] <sup>17</sup> Sâyaṇa takes the three ablatives—*tasmād*, *dhruvād*, *yoner*, in the sense of locatives; but I think this interpretation not quite correct. The ablative is chosen on account of the verb *charati*, he walks, goes, indicating the point, whence he starts. The other verb *âste*, he sits, would require the locative. Therefore we should expect both

departs. Therefore the embryos are placed in the womb as a secure place, and thence they are brought forth (as fruit). Therefore the sun should neither rise nor set over him finding him in any other place than the spot assigned to the Dikṣita; nor should they speak to him (if he should be compelled to leave his place).<sup>18</sup>

They cover him with a cloth. For this cloth is the caul (*ulba*) of the Dikṣita (with which he is to be born, like a child); thus they cover him with the caul. Outside (this cloth) there is (put by them) the skin of a black antelope. For outside the caul, there is the placenta (*jarāyu*). Thus they cover him (symbolically by the skin of the antelope) with the placenta. He closes his hands. For with closed hands the embryo lies within (the womb); with closed hands the child is born. As he closes his hands, he thus holds the sacrifice, and all its deities in his two hands closed.

They allege as a reason (why the Dikṣita should close together both his hands) that he who takes (among two who are sacrificing on the same place and at the same time) his Dikṣā (initiation) first, is not guilty (of the sin) of "confusion of libations" (*samsava*).<sup>19</sup> For his sacrifice and the deities are held [10] fast (in his hands); and (consequently) he does not suffer any loss like that which falls on him who performed his Dikṣā later.

After having put off the skin of the black antelope he descends to bathe.

Thence embryos are born after they are separated from the placenta. He descends to bathe with the cloth (which was put on him) on. Thence a child is born together with the caul.

#### 4.

The Hotar ought to repeat for him who has not yet brought a sacrifice two *Puronvâkyâ* verses, *tvam agne saprathâ asi* (Rig-veda Samhitâ 5, 13, 4) for the first, and *Soma yâs te mayobhuvah* (1, 91, 9) for the second portion of (the offering of) melted butter. (By reading the third pâda of the first verse *tvayâ yajnam* "through thee (thy favour) they

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cases, locative and ablative. On account of conciseness, only the latter is chosen, but the former is then to be understood.

<sup>18</sup> For performing, for instance, the functions of nature.—*Sây*.

<sup>19</sup> If two or more people offer their Soma-libations at the same time, and at places which are not separated from one another, either by a [10] river, or by a mountain, then a '*samsava*' or confusion of libation is caused, which is regarded as a great sin. He, however, who has performed his Dikṣâ first, and holds the gods between his hands, is not guilty of such a sin, and the gods will be with him.—*Sây*.



extend <sup>20</sup> the sacrifice," the Hotar extends thus the sacrifice for him (who has not yet brought a sacrifice).

For him who has brought a sacrifice before, the Hotar has to recite (two other mantras instead): *agniḥ pratnena manmanā* (8, 44, 12) and *Soma gîrbhiḥ tvā vāyam* (1, 91, 11). For by the word *pratnam*, i. e., former (which occurs in the first verse), he alludes to the former sacrifice. But the recital of these verses (for a man who has performed a sacrifice, and for one who has not done so) may be dispensed [11] with. Let the Hotar rather use the two verses which refer to the destruction of *Vṛitra* (*vār-trughna*), viz., *Agnir vṛitrāṇi janghanat* (6, 16, 24), and, *tvam soma asi satpatiḥ* (1, 91, 5). Since he whom the sacrifice approaches, destroys *Vṛitra* (the demon whom Indra conquers), the two verses referring to the destruction of *Vṛitra* are to be used. <sup>21</sup>

The *Anuvākyā* for the Agni-Viṣṇu-offering is: *Agnir mukham prathamam devatānām*, the *Yājyā*: *agnischa Viṣṇo tapa*. <sup>22</sup> These two verses (addressed) to *Agni* and *Viṣṇu* are corresponding (appropriate) in their form. What is appropriate in its form, is successful in the sacrifice; that is to say, when the verse which is recited refers to the ceremony which is being performed.

(Now follows a general paraphrase of the contents of these two verses) *Agni* and *Viṣṇu* are among the gods, the "guardians of the *Dikṣā*" (that is to say), they rule over the *Dikṣā*. When they offer the Agni-

<sup>20</sup> *Vitanvate*. The sacrifice is regarded as a kind of chain which, when not used, lies rolled up; but which when being used, is, as the instrument for ascending to heaven, to be wound off. This winding off of the sacrificial chain is expressed by the term *vitam*, to extend. Connected with this term are the expressions *vitana* and *vaitānika*.

[11] <sup>21</sup> The verses mentioned here are the *Puronuvākyās*, i. e., such ones as are to be recited before the proper *Anuvākyā* with its *Yājyā* is to be repeated. The *Puro-anuvākyās* are introductory to the *Anuvākyā* and *Yājyā*.

<sup>22</sup> Both verses are not to be found in the *Śākala Śākhā* of the *Rig-veda*, but they are in *Āśval Śaruta Sūtras* 4, 2. I put them here in their entirety:

अग्निमुत्तमं प्रथमो देवतानां संगतानामुत्तमो विष्णुरासीत् ।  
यजमानाय परिगृह्य देवान् दीक्षयेदं हविरागच्छतं नः ॥  
अग्निश्चविष्णो तप इत्तमं महो दीक्षापात्राय वनतं हि शक्रा ।  
विश्वेदेवैयंज्ञियैः संविदानौ दीक्षामस्मै यजमानाय धत्तम् ॥

[12] i. e., "Among the deities assembled, Agni, being at the head, was the first, and Viṣṇu the last (god). Ye both, come to our offering with the *Dikṣā*, taking (with you all) the gods for the sacrificer! (i. e., come to this offering, and grant the *Dikṣā* to the sacrificer). Agni and Viṣṇu! ye two strong (gods)! burn with a great heat to the utmost (of your power) for the preservation of the *Dikṣā*. Joined by all the gods who participate in the sacrifice, grant, ye two, *Dikṣā* to this sacrificer." Agni and Viṣṇu, the one representing the fire, the other the sun, are here invoked to burn the sacrificer, by combination of their rays, clean, and to purify him from all gross material dross. The *Dikṣā* should be made as lasting as a mark caused by branding.

Viṣṇu oblation, then those two who rule over the Dikṣā become pleased, and grant Dikṣā, that is to say, the two makers of Dikṣā, they both make the sacrificer a *Dikṣita*. These verses are in the *Triṣṭubh* metre, that the sacrificer might acquire the properties of the god Indra (vigour and strength).

## 5

[12] He who wishes for beauty and acquisition of sacred knowledge should use at the *Sviṣṭakṛit*<sup>23</sup> two verses in the Gâyatrî metre as his *Samyâjyâs*. For the Gâyatrî is beauty and sacred knowledge. He who having such a knowledge uses two Gâyatrîs<sup>24</sup> (at the *Sviṣṭakṛit*) becomes full of beauty and acquires sacred knowledge.

He who wishes for long life, should use two verses in the *Uṣṇih* metre; for *Uṣṇih* is life. He who having such a knowledge uses two *Uṣṇih*s<sup>25</sup> arrives at his full age (i.e., 100 years).

He who desires heaven, should use two *Anuṣṭubhs*. There are sixty-four syllables in two *Anuṣṭubhs*.<sup>26</sup> Each of these three worlds (earth, air, and sky) contains twenty-one places, one rising above the [13] other (just as the steps of a ladder). By twenty-one steps he ascends to each of these worlds severally; <sup>27</sup> by taking the sixty-fourth step he stands firm in the celestial world. He who, having such a knowledge, uses two *Anuṣṭubhs*, gains a footing (in the celestial world).

He who desires wealth and glory, should use two *Bṛihatîs*. For among the metres the *Bṛihatî*<sup>28</sup> is wealth and glory. He who, having such a knowledge, uses two *Bṛihatîs*, bestows upon himself wealth and glory.

He who loves the sacrifice should use two *Pañktîs*.<sup>29</sup> For the sacrifice is like a *Pañkti*. It comes to him who having such a knowledge uses two *Pañktîs*.

He who desires strength should use two *Triṣṭubhs*.<sup>30</sup> *Triṣṭubh* is strength, vigour, and sharpness of senses. He who knowing this, uses two *Triṣṭubhs*, becomes vigorous, endowed with sharp senses and strong.

<sup>23</sup> The *Sviṣṭakṛit* is that part of an offering which is given to all gods indiscriminately, after the principal deities of the respective *Iṣṭi* (in the *Dikṣāniya Iṣṭi*, these deities are *Agni*, *Soma*, and *Agni-Viṣṇu*) have received their share. The two mantras required for the *Sviṣṭakṛit* are called *Samyâjyâ*. On account of the general nature of this offering, the choice of the mantras is not so much limited as is the case when the offering is to be given to one particular deity.

<sup>24</sup> They are, *sa havyavil amartyaḥ* (3, 11, 2), and *Agnir hotâ purohitaḥ* (3, 11, 1).

<sup>25</sup> They are, *agne viṣasya gomataḥ* (1, 79, 4), and *sa idhāno vasuḥ haviḥ* (1, 79, 5).

<sup>26</sup> *Tvam agne vasūn* (1, 45, 1, 2).

[13] <sup>27</sup> This makes on the whole 63 steps.

<sup>28</sup> They are, *ena vo agnim* (7, 16, 1), and *udasya śochiḥ* (7, 16, 3).

<sup>29</sup> *Agnim tam manye* (5, 6, 1, 2).

<sup>30</sup> *Dve virūpe charataḥ* (1, 95, 1, 2).

He who desires cattle should use two *Jagatīs* (verses in the *Jagati* metre).<sup>31</sup> Cattle are *Jagati*-like. He who knowing this, uses two *Jagatīs*, becomes rich in cattle.

He who desires food (*annādya*) should use two verses in the *Virāj* metre.<sup>32</sup> *Virāj* is food. Therefore he who has most of food, shines (*virājati*) most on earth. This is the reason why it is called *virāj* (from *vi-rāj*, to shine). He who knows this, shines [14] forth among his own people, (and) becomes the most influential man among his own people.

## 6.

The *Virāj* metre possesses five powers. Because of its consisting of three lines (*pādas*), it is *Gāyatrī* and *Uṣṇih* (which metres have three lines also). Because of its lines consisting of eleven syllables, it is *Triṣṭubh* (4 times 11 syllables = 44). Because of its having thirty-three syllables, it is *Anuṣṭubh*. (If it be said, that the two *Virāj* verses in question, i.e., *preddho agne* and *imo agne* have, the one only 29, and the other 32 syllables, instead of 33, it must be borne in mind that) metres do not change by (the want of) one syllable or two<sup>33</sup>. The fifth power is, that it is *Virāj*.

He who knowing this, uses (at the *Sriṣṭakṛit*) two *Virāj* verses, obtains the power of all metres, gains the power of all metres, gains union, uniformity, and (complete) unison with all the metres.<sup>34</sup>

Therefore two *Virāj* verses are certainly to be used, those (which begin with) *agne preddho* (7, 1, 3), and *imo agne* (7, 1, 18).

*Dikṣā* is right, *Dikṣā* is truth; thence a *Dikṣita* should only speak the truth.

Now they say, what man can speak all truth? Gods (alone) are full of truth, (but) men are full of falsehood.

[15] He should make each address (to another) by the word, "*vichakṣaṇa*," i.e., "of penetrating eye." The eye (*chakṣus*) is *vichakṣaṇa*, for with it he sees distinctly (*vi-paśyati*). For the eye is established as truth among men. Therefore people say to a man who tells something, 'Hast thou seen it?' (i.e., is it really true?) And if he says, "I saw it," then they believe

<sup>31</sup> They are, *janasya gopā* (5, 11, 1, 2).

<sup>32</sup> They are, *preddho agne* (7, 1, 3), and *imo agne* (7, 1, 18).

[14] <sup>33</sup> In the first verse quoted, there are even 4 syllables less than required. The *Brahmaṇam* is not very accurate in its metrical discussion. The *Anuṣṭubh* has 32 syllables.

<sup>34</sup> The meaning is, by using two *Virāj* verses which contain the principal metres, he obtains collectively all those boons which each of the several metres is capable of bestowing upon him who uses them. So the *Gāyatrī*, for instance, grants beauty and sacred knowledge, the *Triṣṭubh* strength, &c. (See above). The metres are regarded as deities. He who employs them becomes pervaded, as it were, by them, and participates in all their virtues and properties.

him. And if one sees a thing himself, one does not believe others, even if they were many. Therefore he should add (always) to his addresses (to others) the word *vichakṣaṇa*,<sup>35</sup> "of penetrating, sharp eyes." Then the speech uttered by him becomes full of truth.

## SECOND CHAPTER.

### *Prāyaṇīya Iṣṭi.*

#### 7

The *Prāyaṇīya iṣṭi* has its name "*prāyaṇīya*"<sup>1</sup> from the fact that by its means the sacrificers approach heaven (from *pra-yâ*, going forward). The *prāyaṇīya* [16] ceremony is the air inhaled (*prāṇa*), whereas the *udayaṇīya*, i.e., concluding ceremony (of the whole sacrifice) is the air exhaled. The Hotar (who is required at both ceremonies) is the common hold of both the airs (*samāna*). Both the air inhaled and exhaled are held together (in the same body). (The performance of both ceremonies, the *prāyaṇīya* and *udayaṇīya* are intended) for making the vital airs, and for obtaining a discriminating knowledge of their several parts (*prāṇa*, *udāna*, &c.)<sup>2</sup>

The sacrifice (the mystical sacrificial personage) went away from the gods. The gods were (consequently) unable to perform any further ceremony. They did not know where it had gone to. They said to Aditi : Let us know the sacrifice through thee ! Aditi said : Let it be so ; but I will choose a boon from you. They said : Choose ! Then she chose this boon : all sacrifices shall commence with me, and end with me. Thence there is at (the beginning of) the *prāyaṇīya iṣṭi* a Charu-offering for Aditi,

[15]<sup>3</sup>. This explanation of the term *vichakṣaṇa* refers to the offering of two parts of melted butter (See chapter 4, page 10), which are called *chakṣuṣi*, i.e., two eyes. The sacrificer obtains in a symbolical way new eyes by their means to view all things in the right way. The *Dikṣita* ought to use the term *vichakṣaṇa* after the name of the person who is addressed ; for instance, 'Devadatta *Vichakṣaṇa*, bring the cow.' According to Āpastamba, this term should be added only to the names of a Kṣatriya and Vaiśya addressed; in addressing a Brāhmaṇa, the expression *chanasita* should be used instead.—*Sāy.*

<sup>1</sup> यत्रायणीयः : The masculine is here used, instead of the feminine. कर्मविशेषः is, as *Sāy.* justly remarks, to be supplied. The common name of this ceremony is *Prāyaṇīya iṣṭi*. The Brāhmaṇam here attempts at giving an explanation of the terms *prāyaṇīya* and *udayaṇīya*.

[16]<sup>2</sup> The *Prāyaṇīya* ceremony is here regarded as the proper commencement of the *yaṇa*; for the *Dikṣaṇīyā iṣṭi* is only introductory to it. The beginning is compared to the *prāṇa* and the end to the *udāna*, both which vital airs are held together by the *samāna*. The Brāhmaṇa mentions here only three *prāṇas* or vital airs. Two others, *vyāna* and *apāna*, are omitted. This mystical explanation can be only understood if one bears in mind that the *yaṇa* or sacrifice itself is regarded as a spiritual man who shares all properties of the natural man.

and the same offering is given to her as the boon chosen by her at the end (of the sacrifice). Then she chose this (other) boon. Through me you shall know the eastern direction, through Agni the southern, through Soma the western, and through Savitar the northern direction. The Hotar repeats the (Anuvâkyâ and) Yâjyâ-mantra for the *Pathyâ*.<sup>3</sup> [17] Therefore the sun rises in the east and sets in the west; for it follows in its course the *Pathyâ*. He repeats the (Anuvâkyâ and) Yâjyâ verse for Agni.<sup>4</sup>

That is done because cereals first ripen in southern countries<sup>5</sup> (for Agni is posted at the southern direction); for cereals are Agni's. He repeats the (Anuvâkyâ and) Yâjyâ<sup>6</sup> for Soma. That is done, because many rivers flow towards the west (to fall into the sea), and the waters are Soma's. He repeats the (Anuvâkyâ and) Yâjyâ<sup>7</sup> mantra for Savitar. That is done, because the wind (*pavamânah*) blows most from the north between the northern and western directions; it thus blows moved by Savitar.<sup>8</sup>

He repeats the (Anuvâkyâ and) Yâjyâ<sup>9</sup> mantra [18] for Aditi, who is the upper region.<sup>10</sup> This is done, because the sky (*asâu*) wets the earth with rain (and) dries it up (which is done from above). He repeats (Anuvâkyâ and) Yâjyâ verses for five deities. The sacrifice is five-fold. All (five)

\* The two verses addressed to *Pathyâ* are Rigveda 10, 63, 15, 16, *svastir nah pathyâsu* (see Nirukti 11, 45). These verses are mentioned in Āśval. Śr. Sū. 4, 3. The word *ya'ati* is an abbreviation [17] for *anvâha yajaticha*, i.e., he repeats the Anuvâkyâ (first) and Yâjyâ (second) mantra when an offering is given. Sây. notes from another Sâkhâ the passage : पथ्यां स्वस्ति यजति प्राचीमेव तया दिशं प्रजानाति । i.e., he (the Hotâr) recognises the eastern direction by repeating the Yâjyâ verse addressed to *Pathyâ Svasti*, i.e., well-being when making a journey, safe passage. According to Sâyana, *Pathyâ* is only another name of Aditi. She represents here the line which connects the point of sunrise with that of sunset.

<sup>4</sup> These are, *agne naya supathâ* 1, 189, 1, and *â devânîm api panthâm* 10, 2, 3.

<sup>5</sup> Sây. states that in the north of the Vindhyâ mountains chiefly barley and wheat are cultivated, which ripen in the months of Mâgha and Phâlguna (February and March), whilst in the countries south from the Vindhyâ (i.e., in the Dekkhan) rice prevails, which ripens in the months of Kârtika and Margaśirṣa (November and December).

<sup>6</sup> They are : *tvam soma prachikito manîṣâ*, 1, 91, 1, and *yâ te dhâmâni divi* 1, 91, 4. See 1, 9. Āśv. Śr. S. 4, 3.

<sup>7</sup> They are : *â viśvadevam satpatim* 5, 82, 7, and *ya imâ viśvâ jâtâni* 5, 82, 9.

<sup>8</sup> Sây. explains Savitar as, प्रेरकादेव : a moving, inciting god.

<sup>9</sup> These are *sutrâmânam prithivim* 10, 63, 10, and *mahim ū ṣû mâtaram*. Atharva Veda 7, 6, 2.

[18] <sup>10</sup> Sây. explains *uttamâ*, by *ūrdhvâ*, referring to a passage of the Taittiriya Veda : आदित्योर्ध्वं ( प्रजानात् ). There is no doubt, the word can mean the upper region, but one would not be quite wrong in translating here the word by "last." For Aditi is here the last deity invoked.

directions are (thus) established ; <sup>11</sup> and the sacrifice becomes also established. It becomes established for such people (only) with whom there is a Hotar having this knowledge (to separate and mark the regions in this way).

## 8

He who wishes for beauty and acquirement of sacred knowledge, should turn towards the east when making the offerings for the *Prayâja* deities. <sup>12</sup> For the eastern direction is beauty and sacred knowledge. He who having this knowledge turns eastward (when making the *Prayâjas*) obtains beauty and sacred knowledge.

He who wishes for food, should turn towards the south when making the offerings for the *Prayâja* deities. For Agni (who is posted at the southern direction) is the eater of food, and master of food. He who having this knowledge goes towards the south (when making the *Prayâjas*) becomes an eater [19] of food, a master of food ; he obtains nourishment along with offspring.

He who desires cattle, should go towards the west when making the *Prayâja* offerings. For cattle are the waters (which are in the western direction). He who having such a knowledge goes westwards becomes rich in cattle.

He who desires the drinking of the Soma, should go towards the north when making the *Prayâja* offerings. For the northern direction is the king Soma. He who having such a knowledge goes northwards (when making the *Prayâjas*) obtains the drinking of the Soma.

The upper direction (*ûrdhvâ*) leads to heaven. He who performs the *Prayâja* offerings when standing in the upper direction <sup>13</sup> becomes successful in all directions. For these (three) worlds are linked together. They being in such a condition shine for the welfare of him who has such a knowledge.

He repeats the *Yâjyâ* for the *Pathyâ*.<sup>14</sup> By doing so, he places

<sup>11</sup> The fifth direction is '*ûrdhvâ*,' above. "The directions are established," means the directions which were previously not to be distinguished from one another, are now separated and may be known.

<sup>12</sup> They are formulas addressed to the following deities : *samîth*, the wooden sticks thrown into the fire ; *tanûnapât*, a name of Agni ; *idâ*, the sacrificial food ; *barhîs*, the *kuśa* grass spread over the sacrificial ground ; and *svâhâkāra*, the call *svâhâ* ! at the end of *Yâjyâ* verses, See *Āśva. i. r. S. 1, 5*.

<sup>13</sup> That is, in the middle of the north and west of the *Āhavanîya* fire.

<sup>14</sup> This refers to the words : *ये यजामहे* (i.e., we who worship) *पथ्यां स्वस्तिं* which are repeated by the Hotar, after the *Anuvâkyâ* is over, and before the commencement of the proper *Yâjyâ* verse. These words are introductory to the latter. Before all *Yâjyâ* verses (as is generally done), the words *ये यजामहे* with the name of the respective deity are to be found.—*Saptahâutra*.

speech (represented by *Pathyâ*) at the beginning of the sacrifice. The breath (coming out of the mouth and the nostrils) is Agni; the breath (being within the mouth and nostrils) is Soma. Savitar is to set into motion (the ceremonial machinery), and Aditi is to establish a firm footing. When he repeats a *Yâjyâ* to *Pathyâ*, then he carries the sacrifice on its path. Agni and Soma verily are the two eyes; Savitar serves for moving it, and Aditi for establishing a firm footing (to it). For through the [20] eye the gods got aware of the sacrifice. For what is not perceivable (elsewhere) is to be perceived by the eye. If any one even after having run astray gets aware (of any thing) by exerting his eye successively<sup>15</sup> (in consequence of the successive exertions of the faculty of seeing), then he (really) knows it. When the gods (were exerting their eyes repeatedly, and looking from one object to the other) they got sight of the sacrifice. Thus they got sight of it on this earth; on the earth (therefore) they acquired the implements (required for performing the sacrifice). On her (the earth) the sacrifice is spread; on her it is performed; on her the sacrificial implements are acquired. This earth is *Aditi*; therefore the last *Yâjyâ* verse repeated is addressed to her. This is done (in order to enable the sacrificer) to get aware of the sacrifice (the mystical sacrificial man) and to behold afterwards the celestial world.

## 9

They say, the gods should be provided with *Vaiśyas*<sup>16</sup> (agriculturists and herdsmen). For if [21] the gods are provided with them, men

[21]<sup>15</sup> *Anuṣṭyā* is explained by Sây.: केनापि प्रयत्नविशेषेण. It no doubt, literally means, one standing by the other, one after the other. The substantive *anuṣṭhāna* is the most general word for performance of a religious ceremony, being a succession of several acts. The meaning given to the word in Böhrling and Roth's Sanskrit Dictionary (I. page 124) "with his own eyes," is nothing but a bad guess unsupported by any authority and contrary to etymology and usage. The phrase *anuṣṭyā prajānāti* properly means, he gets aware of the chief object after having got sight of an intermediate one which alone leads to the first. The sacrificer whose principal object is to reach heaven, must first see the medium by means of which he can ascend to the celestial world. This is the sacrifice. Therefore he first sees the sacrifice and then he casts a glance at the celestial world. A traveller who has run astray, must first recognise the direction, and then he may find the way to his homely village.

"According to Sāyaṇa, the word *viśah* may convey two meanings: 1. a subject in general; 2, men of the Vaisya caste. I prefer the latter meaning. The *Vaiśyas* are to provide gods and men with food and [21] wealth. They are here evidently regarded as the subjected population. The gods are, as Sây. states with reference to the creation theory of the Vājasaneyins, divided into four castes, just as men. Agni and *Bṛhaspati* are the Brāhmaṇs among the gods; *Indra*, *Varuna*, *Soma*, the *Rudras*, *Parjanya*, *Yama* *Mṛityu* are the Kṣatriyas; *Gaṇeśa*, the *Vasus*, the *Rudras*, the *Ādityas*, *Viśvedevas* and *Marutas* are the *Vaiśyas*, and *Pūṣan* belongs to the Śūdra caste.

subsequently obtain them also. If all Vaiśyas (to furnish the necessary supplies) are in readiness, then the sacrifice is prepared. It is prepared for that family in the midst of which there is a Hotar who has this knowledge (and makes provision accordingly).

(The gods are provided for with Vaiśyas by the recital of the verse, *svastinaḥ pathyâsu*:<sup>17</sup> 10, 63, 15), "O Maruts! grant us in the desert tracks prosperity (by providing us with water); grant us prosperity (by abundance) in waters in a desolated region over which the sky shines! grant prosperity to the wombs of our women for producing children! grant prosperity to our wealth." For the Maruts are the Vaiśyas of the gods (their agriculturists). The Hotar puts them by (repeating) this (mantra) in readiness at the beginning of the sacrifice.

They say, the Hotar should (as *Anuvâkyâ* and *Yâjyâ* verses at the *Prâyaṇīya iṣṭi*) use mantras of all (principal) metres. For the gods conquered the celestial world by means of having used for their (*Anuvâkyâ* and) *Yâjyâ* verses mantras of all metres. Likewise, the sacrificer who does the same gains the celestial world. (The two verses) *svasti naḥ pathyâsu* and *svastir iddhi prapathe* (10, 63, 15, 16),<sup>17</sup> which are addressed to *path yâsvasti*, i.e., safe journey, are in the *Triṣṭubh* metre. The two verses addressed to Agni, *agne naya supathâ* (1, 189, 1), and *â devânâṁ api panthâm* (10, 2, 3), [22] are also in the *Triṣṭubh* metre. The two verses, addressed to Soma, *tvam amos prachikito manîṣâ* (1, 91, 1), and *yâ te dhâmâni divi* (1, 91, 4) are (also) in the *Triṣṭubh* metre. The two verses addressed to *Savitâ*: *â viśvadevam satpatim* (5, 82, 7), and *yâ imâ viśvâ* (5, 82, 9), are in the *Gâyatrî* metre. The two verses addressed to Aditi, *utrâmâṇam prithivîm* (10, 63, 10), and *mahîm â ṣu mâtaram* (Atharv. 7, 6, 2), are in *Jagatî* metre.<sup>18</sup> These are all the (principal) metres: *Gâyatrî*, *Triṣṭubh*, and *Jagatî*. Those (other metres) follow them. For these (three kinds of metres) are, as it were, of the most frequent occurrence (*pratamâm*) at a sacrifice. He, therefore, who having such a knowledge gets repeated his *Anuvâkyâ* and *Yâjyâ* verses in these (three) metres, gets repeated them in all metres (obtains the particular advantage to be derived not only from the three metres mentioned, but from all other metres also).

<sup>17</sup> See the 3rd note above, page 16. The translation of the whole is given in the context.

<sup>18</sup> All the *Anuvâkyâ* and *Yâjyâ* verses required for the five deities (see 1, 7), of the *Prâyaṇīya iṣṭi* are here mentioned.



These verses used as Anuvâkyâs and Yâjyâs at this offering (the Prâyaṇīya Iṣṭi), contain the words, *pra*, forward, forth<sup>19</sup> *nî*,<sup>20</sup> to carry; *pathin*,<sup>21</sup> path; *svasti*,<sup>22</sup> welfare. The gods after having performed an Iṣṭi by means of these verses, gained the celestial world. Likewise, a sacrificer, after having done the same, gains the celestial world. Among these verses there is a pada (a foot, here the last quarter verse of 10, 63, 15): "O Maruts! grant prosperity in wealth." The Maruts are the Vaiśyas (the subjects) of the gods, and are domiciled in the air. (By these words just mentioned) the sacrificer who goes to heaven is to be announced to them (the Maruts). For they have the power of preventing him (from going up) or even of killing him. By the words, "O Maruts! grant prosperity," &c., the Hotar announces the sacrificer (his projected journey up to the celestial world) to the Vaiśyas (the subjects) of the gods. The Maruts then neither prevent nor kill him who goes to the celestial world. He who has such a knowledge, is allowed a safe passage up to the celestial world by them.

The two *Samyâjyâ* verses required for the *Sviṣṭakṛit* (of the *Prâyaṇīya-iṣṭi*) ought to be in the *Virâj* metre, which consists of thirty-three syllables. These are: *sed agnir agnîmr* (7, 1, 14) and *sed agnir yo* (7, 1, 15). The gods after having used for their *Samyâjyâs* two verses in the *Virâj* metre, gained the celestial world. Likewise does that sacrificer gain heaven who uses also two verses in the *Virâj* metre (when performing the *Sviṣṭakṛit* of the *Prâyaṇīya iṣṭi*). They (each of them) contain thirty-three syllables. For there are thirty-three gods, viz., eight *Vasus*, eleven *Rudras*, twelve *Âdityas*, (one) *Prajâpati*, and (one) *Vaṣaṭ-kâra*. In this way, the Hotar makes the gods participate at the very first beginning of the sacrifice in the (33) syllables of the mantra recited; for each syllable is (as it were) a plate<sup>23</sup> for the gods, by which the sacrificer makes (all) deities pleased and satiates them.

They say, at the Prâyaṇīya iṣṭi are (only) the *Prayâjya*<sup>24</sup> offer-

<sup>19</sup> In the word *prapathe*, in *svastir iddhi prapathe* (10, 63, 16).

<sup>20</sup> In the word *naya*, in *Agne naya* (1, 189, 1).

<sup>21</sup> In the words *pathyi* and *supathâ*.

[23] <sup>22</sup> In the verses 10, 63, 15, 16.

<sup>23</sup> The syllables of the mantras represent different plates of food presented to the gods. They can be the food of the gods only in a mystical sense.

<sup>24</sup> See page 18, note 12.

ings to be made, but not the *Anuyâ [24] jas* ;<sup>25</sup> for the latter are, as it were, a blank, and (if performed) cause delay. But this (precept) should not be observed ; at the said *Iṣṭi* both the *Prayâja* as well as the *Anuyâja* offerings should be made. For the *Prayâjas* are the vital airs, and the *Anuyâjas* are offspring. When he thus foregoes the *Prayâjas*, he foregoes the vital airs of the sacrificer (deprives him of his life), and when he foregoes the *Anuyâjas*, he foregoes the offspring of the sacrificer (deprives him of it). Thence *Prayâjas* as well as *Anuyâjas* are required (at the *Prâyaṇīya iṣṭi*).

He should not repeat the *Samyâja* mantras addressed to the ladies<sup>26</sup> (*patnīs*, of the gods) ; nor should he use the *Samsthita-Yajus*<sup>27</sup> formula. Only inasmuch as this is done (*i.e.*, if the *Patnī-samyâja* and *Samsthita-Yajus* offerings are omitted), the sacrifice is complete.<sup>28</sup>

He should keep the remainder of the *Prâyaṇīya-iṣṭi* offering and (after the *Soma* sacrifice is over) mix it together, with the offering required for the *Udâyanīya* (concluding) *iṣṭi*, in order to make the sacrifice one continuous uninterrupted whole. (There [25] is also another way for connecting both *Iṣṭis*). In the same vessel, in which he portions out the rice for the *Purodâśa* of the *Prâyaṇīya iṣṭi*, he should portion out also the rice for the *Purodâśa* of the *Udâyanīya iṣṭi*. Inasmuch as this is done, the sacrifice becomes continuous, uninterrupted. They say, in doing this the sacrificers succeed in that (the other) world, but not in this one. They use the expression *Prâyaṇīyam* (on several occasions). For, on the several portions of rice being taken out for the *Purodâśa* (by the *Adhvaryu*), the sacrificers say this is *Prâyaṇīya* (*i.e.*, to go forth, to progress), and on the *Purodâśa* oblations being thrown (into the fire), they say again, this is *Prâyaṇīyam* (*i.e.*, to progress). In this way, the sacrificers go forth (*Prayanti*) from this world. But they say so from ignorance (and this objection is consequently not to be regarded.)

The *Anuvâkyâ* and *Yâjyâ* verses of both the *Prâyaṇīya* and *Udâyanīya iṣṭis* should interchange in this way, that the *Anuvâkyâ* verses of the

[24] \* In the common *Iṣṭis* there are generally three *Anuyâjas*, or oblations of clarified butter, after the *Sviṣṭakṛit* ceremony is over. The deities are : *devam barhiṣ* (the divine seat), *deva narâśaṁsa*, and *deva agni sviṣṭakṛit*. See *Āśv. Śr. S.* 1, 8. The present practice is to leave out the *Anuyâjas* at the *Prâyaṇīya iṣṭi*.

<sup>26</sup> These mantras, which are addressed to several deities, chiefly the wives of the gods, are called, *Patnī-samyâjās*. These women are : *Rākā*, *Sinivālī* (full moon), and *Kuhū* and *Anumati* (new moon). In the *Āśv. Śr. S.* 1, 10 *Anumati* is omitted.

<sup>27</sup> The last *Yajus* like mantra which is recited by the *Hotar* at the close of the *iṣṭi*. See *Āśv. Śr. S.* 1, 11.

<sup>28</sup> The usual concluding ceremonies of the *Iṣṭi* are to be dispensed with at the *Prâyaṇīya*, in order to connect it with the other parts of the sacrifice.

Prâyanîya iṣṭi should be used as the Yâjyâ verses for the Udâyanîya, and the Yâjyâ verses of the Prâyanîya as Anuvâkyâs of the Udâyanîya. The Hotar shifts in this way (the Anuvâkyâs and Yâjyâs of both the Iṣṭis) for ensuring success (to the sacrificer) in both worlds, for obtaining a firm footing (for the sacrificer) in both worlds. The sacrificer (thus) succeeds in both worlds, and obtains a firm footing in both worlds. He who has this knowledge, obtains a firm footing (in both worlds). The Charu oblation which is given to Aditi at the Prâyanîya as well as at the Udâyanîya iṣṭi serves for holding the sacrifice (at both its ends) together, to tie the two knots of the sacrifice (at the beginning and at the end), in order to prevent it from slipping down. Some one (a theologian) has told : this [26] (tying of the two ends of the sacrifice, is exactly corresponding to that (act of common life to which it alludes) ; as (for instance) one ties two knots at both the ends of a rope (*tejaniḥ*), in order to prevent (the load which is tied up) from slipping down. In the same way, the priest ties the knots at both ends of the sacrifice (the sacrificial chain) by means of the Charu oblation given to Aditi at the Prâyanîya as well as at the Udâyanîya iṣṭi. Among those (deities required at both the Iṣṭis) they commence with *Pathyâ Svasti* (at the Prâyanîya iṣṭi), and conclude (at the Udâyanîya iṣṭi) also with *Pathyâ Svasti*. (Thus) the sacrificers start safely from here, and end (their journey there, in the other world), they end safely, safely (their journey there, in the other world).

### THIRD CHAPTER.

*The Buying and Bringing of the Soma. The Producing of Fire  
by Friction. The Atithyâ Iṣṭi.*

#### 12.

The gods bought the king Soma in the eastern direction. Thence he is (generally) bought in the eastern direction. They bought him from the thirteenth month. Thence the thirteenth month is found unfit (for any religious work to be done in it) ; a seller of the Soma is (likewise) found unfit (for intercourse). For such a man is a defaulter. (When the Soma, after having been bought, was brought to men (the sacrificers), his powers and his faculty of making the senses sharp moved from their place and scattered everywhere.<sup>1</sup> They tried to collect and keep them [27] together with one verse. But they failed. They (tried to keep them together) with two, then with three, then with four, then with five, then with six, then

<sup>1</sup> *Diśo* is to be taken as an ablative depending on the verb *vyudasidan*, literally, they were upset (and scattered) everywhere. The preposition *ut* in this verb mainly requires the ablative.

with seven verses ; but they did not succeed in keeping them together. (Finally) with eight verses they succeeded, and recovered them (in their entirety and completeness). (Therefore) what is held together and obtained, that is called *aṣṭau*, i.e. eight (from *aś* to reach, obtain). He who has this knowledge obtains anything he might wish for. Thence there are in those ceremonies (which follow the bringing of the Soma to the sacrificial compound), eight verses, each time recited, in order to collect and hold together the strength and those qualities (of the Soma plant) which give sharpness of senses.

### 13.

The Adhvaryu then says (to the Hotar) : repeat a mantra for the Soma who is bought and being brought (to the sacrificial compound). The Hotar repeats : *Bhadrâd abhi śreyah prehi*,<sup>2</sup> i.e., go from [28] happiness to still greater bliss. By the word *bhadra*, i.e., happy, this world (the earth) is meant. That world is better (*śreyân*) than this world. Thus the Hotar makes the sacrificer go to the celestial world (which is to be understood by *śreyas*, i.e., better). (The second pada of the verse is): *brihaspatiḥ pura etâ astu*, i.e., the (thy) guide be Brihaspati ! If the Hotar has made (by repeating this pada) the Brahma his (the sacrificer's) guide, (the sacrifice) being thus provided with the Brahma will not be damaged. (The third pada of the verse is :) *atha im avasya vara â prithivya*, i.e., stop him (Soma) on the surface of the earth. *Vara* means the place for sacrificing

<sup>2</sup> The mantra is from the *Taittiriya Saṁhitâ*. We find it also in the *Atharvaveda Saṁhitâ* (7, 8, 1.) with some deviations, which are found alike in the printed edition and in an old manuscript which is in my possession. The verse reads in the *Aitarey*, *Brahm.* and *Taittir. Samh.* as follows :—

भद्रादभि श्रेयः प्रेहि बृहस्पतिः पुर एता ते अस्तु ।

अथेमवस्य वर आ पृथिव्या आरे शचन् कृणुहि सर्ववीरः ॥

Instead of *अ* there is *अधि* in the A. V., and instead of *अथेमवस्य* (*अथ । इम् । अवस्य*) there is *अथेममस्या* (*अथ । इमं अस्या*) ; instead of the plur. *शत्रून्* we have the sing. *शत्रुं*, and instead of *सर्ववीरा* there is *सर्ववीरं*. There is no doubt that the readings of the *Atharva Veda* look like corrections of the less intelligible parts of the original mantra, which is correct only in the form in which we find it in the *Ait. Br.* and the *Taitt. S.* *अभि* is less correct than *अधि*. The redactor of the A. V. chose it on account of the so extremely frequent combination of *अधि* with an ablative which generally precedes (see the large number of instances quoted in B. and R.'s *Sanskrit Dictionary* I. pp. 142, 143), whilst *अभि* never governs an ablative, but rather an accusative, and is in this passage to be connected with *श्रेयः*. The words : *अथेममस्या* are a bad substitute for *अथेममस्य*. The term *avasya* "make an end, do away with him" (the enemy) was entirely misunderstood by the redactor. *Asya* he makes *asyâ* and refers it to *पृथिव्या* ! The nominative *सर्ववीरः* which refers only to the deity invoked is made an accusative and referred to *शत्रून्*, which then became a singular, *शत्रुं*.

to the gods (*devayajana*). (By these words) the Hotar makes him (the Soma) stop (and remain in that place). (The fourth pada is :) *āre śatrūn kṛiṇuhi sarvavīrah*, i.e., endowed with all powers, drive far off the enemies ! (By reading these words) the Hotar turns out the enemy who does injury to the sacrificer, and his adversary, (and) consigns him to the lowest condition.

The Hotar then repeats the triplet : *soma yās te mayobhuvah* (1, 91, 9-11), which is addressed to Soma, and is in the Gāyatri metre. In this way the Hotar makes the king Soma flourishing when he is being brought (to the sacrificial compound) by means of his own deity (the verse being addressed to [29] Soma himself), and his own metre (his favourite metre being the Gāyatri.<sup>3</sup>) (The Hotar repeats :) *sarve<sup>4</sup> nandanti yaśasā* (10, 71, 10), i.e., "all friends rejoice at the arrival of the friend crowned with fame for having remained victor in the learned discussion (*saḥā*); for as their (of his friends) protector from defects, and giver of food, he is fit and ready for providing them with strength."<sup>5</sup> (Now follows the ex [30] planation) : *Yaśah*,

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<sup>3</sup> The Gāyatri is said to have assumed the shape of a bird, and brought the Soma from heaven. Thence this metre is sacred to him.

<sup>4</sup> Śāy. understands by "the friend," Soma, and by "the friends, who rejoice at the friend's arrival," the priests and the sacrificer. About the same meaning he gives to the verse in his commentary on the R̥gveda Samhitā. There he explains सखायः, friends, by समानज्ञानाः being equal in knowledge. सर्वे he refers to "all men of the assembly." यशसा he takes in the sense of an adjective यशस्विना. But it is very doubtful whether this verse had originally any reference to Soma. In the whole hymn (बृहस्पते प्रथमं वाचो अग्रं०) of which it forms the eleventh verse, there is nowhere any allusion made to Soma. According to the Anukramanī, the hymn is "seen" (composed) by Bṛhaspati, the son of Āṅgiras. But this appears to be very unlikely; for Bṛhaspati himself is addressed in the vocative. Śāy. gets over the difficulty by asserting that Bṛhaspati (the teacher of the Gods and the receptacle of all sacred knowledge) is addressing these words to himself, after having had revealed the meaning and bearing of the Veda, before he ventured upon communicating the revelation (to the Gods). To judge from the contents of the hymn, the author prays to Bṛhaspati who is the same with Vāchaspati, the god of eloquence and speech, to endow him with the power of giving utterance in the proper words to his feelings, of which only the best ones should be revealed (v. 1). There is an interesting simile to be met with in the 2nd verse : "when the wise made the speech through their mind, purifying it (through their thoughts), just as they purify barley juice (*saktu*) through a filterer (*titau*)." *Saktu* is a kind of beer prepared by pouring water over barley, and by filtering it after having allowed it to remain for some time in this state. The whole hymn, in which the name "brāhmaṇa" (as that of a caste) is several times mentioned, appears to refer to the might of speech and the great success to be derived from it when engaged in sacrificing.

<sup>5</sup> The priests live on the presents which are given to them by the sacrificers. Hence the Soma, who is indispensable for the sacrificer, and who is to be administered in the proper way by priests only, is 'their giver of food'

*i.e.*, fame, glory, is the king Soma. At his being bought, every one rejoices, he who has to gain something (in the shape of Dakṣiṇâ, the sacrificial reward), as well as he who has not. The king Soma "is the friend who remains victor at the learned discussions of the Brâhmanas." He is *kilbiṣasprit.*, "the protector from defects." For he protects him from defects who becomes liable to them. He (that priest) who excels all others (regarding the power of speech and recitation) becomes liable to defects (voice becoming hoarse or the hands flag). Thence they (the sacrificers) say (to the Hotar): "do not repeat (if thy intention is only to excel a rival in skill) the mantra (wrong), and likewise (to the Adhvaryu:) do not (in a state of confusion) perform the ceremony (wrong); may they now not do anything wrong, in too great a hurry!" He is "*pituṣanir.*" *i.e.*, giver of food; *pitu* is food, and *pitu* is the sacrificial reward (*dakṣiṇâ*). The sacrificer gives, on account of a Soma sacrifice having been performed for him (to the priests), a reward. Thus he makes him (the Soma) "the giver of food" (for the priests.) The word *vâjinaṃ* means sharpness of senses and (bodily) strength. He who has this knowledge will preserve up to the end of his life the unimpaired use of his senses and strength.

The Hotar repeats: *âgan deva* (4, 53, 7.), *i.e.*, May the divine mover Savitar come <sup>6</sup> with the *Ritus* (*i.e.*, seasons)! May he make prosperous our household, and bless us with children and nourishment! May he favour us (with gifts) at day and night (always)! [31] May he let us obtain children and wealth! "*âgan* means: he (the Soma) has come and is here by that time (after having been bought). The *Ritus* (seasons) are the royal brothers of the king Soma, just as men have brothers. (By repeating this first pada) the Hotar makes him (the Soma) come with them (his brothers, the *Ritus*). By the words: "may he make prosperous," &c., he asks for a blessing. (By repeating the third pada) "may he favour us at day and night," he asks for a blessing for him (the sacrificer) at day and night. (By the fourth pada:) "may he let us," &c., he (also) asks for a blessing.

The Hotar repeats: *yâ te dhâmâni haviṣâ* (1, 91, 19), *i.e.*, "may all thy qualities which they honour (with prayers and with oblations) become manifest at (this) sacrifice everywhere! Enter, O Soma! (our) houses (the sacrificial hall) as an increaser of property (of cows), as a protector (from

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\* The Brâhmaṇas as well as Sâyaṇa refer the conjunctive *âgan* to Soma which is certainly not the case. In his commentary on the Samhitâ, he refers it justly to Savitar (see vol. III, page 236, ed. M. Müller). No doubt the verse was originally intended for Savitar and not for Soma. The whole hymn whence the verse is taken is devoted to Savitar.

evil), as one who gives good children and does not hurt them (in any way)."

The words *gayasphīna*, *prataraṇa*, *suvirāḥ* mean: be an increaser and protector of our cattle. *Duryāḥ* means the premises (of the sacrificer) which are afraid of the king Soma having arrived. When the Hotar repeats this (last pada of the verse), he does it with a view to propitiate him (Soma). If the Hotar has thus propitiated him (the Soma), he neither kills the children nor the cattle of the sacrificer.

The Hotar concludes with the verse, addressed to Varuṇa: *imām dhiyam śikṣamāṇasya deva* (8, 42, 3), i.e., "O divine Varuṇa, instruct the pupil in understanding, performance and skill. May we ascend [32] the ship for crossing safely all evil waters and land in safety (on the other shore)." Soma is in the power of the god Varuṇa, as long as he is tied up (in the cloth),<sup>7</sup> and goes to the places of the *Prâgvamśa*. When reciting this verse, he thus makes the Soma prosper by means of his own deity (for as liquor he is *Vârunî*), and his own metre.<sup>8</sup> The "pupil" (learner) is he who sacrifices, for he is learning. By the words "instruct in understanding, performance, and skill," he means, teach, O Varuṇa, strength (and) knowledge. The "ship" is the sacrifice. The ship is of "good passage." The black goat-skin is the "good passage," and speech the ship. By means of this verse the sacrificer thus ascends speech (as his ship) and sails in it up to the celestial world.

These eight verses which he repeats, are complete in form. What is complete in form, that is successful in the sacrifice, when the verse repeated alludes to the ceremony which is being performed.

Of these verses he repeats the first and last thrice; this makes twelve (in all). The year consists of twelve months, and Prajâpati is the year. He who has this knowledge succeeds by these verses which reside in Prajâpati. By repeating the first and last verses thrice, he ties the two end knots of the sacrifice for fastening and tightening it, in order to prevent it from slipping down.

#### 14

One of the bullocks (which carry the cart on which the king Soma is seated) is to remain yoked, the other [33] to be

<sup>7</sup> The Soma stalks are to be tied up in a cloth, when they are brought to the sacrificial compound, the front part of which, including the Ahavaniya, Dakṣiṇâ and Gârhapatya fires is called, *Prâgvamśa* or *Prichâna-vamśa*.

<sup>8</sup> This is *Triṣṭubh*. According to another *Śâkhâ*, as *Sây.* says, this metre (very likely in the shape of a bird, as the *Gâyatrî* is said to have assumed) went to heaven to abstract the Soma, and brought down the Dakṣiṇâ (sacrificial reward), and the internal concentration of the vital powers (the so-called *tapas*). See *Ait. Brah.* 3, 25.

unyoked. Then they should take down (from the cart) the king (Soma). Were they to take him down when both are let loose, they would bring him into the power of the manes (*pitarah*). Would they do so, when both are still yoked (to the cart), the sacrificer could not keep what he is possessed of, nor increase it; should he have any children, they would be scattered (everywhere, and consequently be lost for him). The bullock which is let loose, represents the children who are in the house, that one which remains yoked, the actions (ceremonies, and worldly pursuits). Those sacrificers who take the Soma down, whilst one of the bullocks is yoked and the other let loose, avail themselves of both actions, of acquiring property, and keeping what they have acquired.

The Devas and Asuras were fighting in these worlds. They fought in the eastern direction; there the Asuras defeated the Devas. They then fought in the southern direction, the Asuras defeated the Devas again. They then fought in the western direction, the Asuras defeated the Devas again. They fought in the northern direction, the Asuras defeated the Devas again. They then fought in the north-eastern direction<sup>9</sup>, there the Devas did not sustain defeat. This direction is *aparâjitâ*, i.e., unconquerable. Thence one should do work in this (north-eastern) direction, and have it done there; for such one (alone) is able to clear off his debts.<sup>10</sup>

The Devas said, it is on account of our having no king, that the Asuras defeat us. Let us elect a king. [34] All consented. They elected Soma their king. Headed by the king Soma, they were victorious in all directions. He who brings the sacrifice is the king Soma. The Soma faces the eastern direction, when the priests put him (on the cart). By this means the sacrificer conquers the eastern direction. The priests turn the cart round in the southern direction. By this means he conquers the southern direction. They turn (the cart) towards the west; by this means he conquers the western direction. When the cart stands in the northern direction, they take (the Soma) off. By this means he conquers the northern direction. He who has this knowledge conquers all directions.

### 15

After the king Soma has arrived, the reception offering is prepared. For the king Soma comes to the premises of the sacrificer

<sup>9</sup> It is called *âisâni*, i.e., the direction of *isânah*, who is Siva.

<sup>10</sup> According to the Brahmanical notions, every man born is a debtor. His creditors are the gods, Rîsis, the Pitaras, and men. His debt towards the Pitaras or manes, is cleared off by begetting a son. As long as he has begot no son, he is debtor to the manes. To clear his debts towards the gods by offering sacrifices to them, he must have some property. Any act required for the acquisition of anything, should be done in the north-eastern direction.



(as a guest). Thence the offering for receiving him as a guest (*atithi*) is called *Atithya-iṣṭi*. Its Purodāśa is made ready in nine potsherds (i. e., the rice ball, making up the Purodāśa is placed on nine potsherds). For there are nine vital airs (*prânâḥ*). (This offering is made) for making the vital airs (to the sacrifice) and for making them severally known. It belongs to Viṣṇu; for Viṣṇu is the sacrifice. By means of his own deity and his own metre<sup>11</sup> he makes the sacrifice successful. For all metres and Priṣṭhas,<sup>12</sup> [35] follow the king Soma, when he is bought (as his retinue). To all who follow a king (as his retinue) a reception is given.

When the king Soma has arrived, then they produce fire by friction. Agni being the animal of the gods, this rite of producing Agni (and throwing him into another fire) is equivalent to the slaughter of an ox or a cow which miscarries, which rite is always performed when a king or another man who deserves high honour<sup>13</sup> is to be received.

## 16.

The Adhvaryu (says to the Hotar): repeat mantras for Agni, who is being produced by friction.

The Hotar repeats a verse addressed to Savitar: *abhi tvā deva Savitar* (1, 24, 3). They ask: why does he repeat a verse addressed to Savitar for the Agni, who is being produced? (The answer is:) Savitar rules over all productions. Produced<sup>14</sup> (themselves) by Savitar, they (are able) to produce Agni (by friction). Thence a verse addressed to Savitar is required.

He repeats a verse, addressed to *Dyâvâ-prithivî*: *mahî dyâuḥ prithivîcha na* (4, 56, 1.)

[36] They ask: why does he repeat a verse addressed to *Dyâvâ-prithivî* for Agni, who is being produced (by friction)? They answer: the gods

<sup>11</sup> The Anuvâkyâ mantra is, *idam Viṣṇur vichakrame* (1, 22, 17) and the Yājyâ, *tad asya priyam abhipātho* (1, 154, 5), See *Āśval. Sr. S.* 4, 5. Of both verses Viṣṇu is the deity. The metre of the first verse is *Gâyatrî*, that of the second, *Triṣṭubh*. These two metres are regarded as the principal ones, comprising all the rest.

<sup>12</sup> A Priṣṭha is a combination of two verses of the Sāmaveda. Some of the principal Sāmans are in the *Triṣṭubh* or *Gâyatrî* metre. These two metres represent all others.

<sup>13</sup> The term is *arhat*, a word well-known chiefly to the students of Buddhism. Sāyaṇa explains it by "a great Brāhman," or a Brāhman (in general). That cows were killed at the time of receiving a most distinguished guest, is stated in the Smritis. But, as Sāyaṇa observes (which entirely agrees with the opinions held now-a-days), this custom belongs to former Yugas (periods of the world). Thence the word: *goghna*, i. e., cow-killer means in the more ancient Samskrit books "a guest": (See the commentators on Pāṇini 3, 4, 73); for the reception of a high guest was the death of the cow of the house.

<sup>14</sup> Sāyaṇa explains *prasūta* as "allowed, permitted." According to his opinion, the meaning of the sentence is, "having been permitted by Savitā to perform this ceremony, they perform it." *Prasava* is then "the permission for performing ceremonies." But I doubt whether this opinion is correct.

caught him (once), when he was born, between heaven and earth (*dyâvâ-prithivî*) ; since that time he is kept there enclosed (by heaven and earth). Thence the Hotar repeats a verse addressed to *Dyâvâ-prithivî*.

He repeats a triplet of verses addressed to Agni in the Gâyatri metre : *trâm Agne puṣkarâd adhi* (6, 16, 13), when Agni is being produced. Thus he makes him (Agni) prosper by his own deity (the verses are addressed to Agni) and his own metre (Gâyatri). The words, *atharvâ nīramanthata*,<sup>15</sup> i.e., the fire-priest produced thee out (of the two wooden sticks by means of friction), are complete in form.

What is complete in form, (that is) when the verse which is repeated alludes to the ceremony which is being performed, that is successful in the sacrifice.

Should Agni not be born (the fire not be produced), or should it take a long time, then the *Rakṣognî*<sup>16</sup> verses, which are in the Gâyatri metre are to be repeated : *Agne hamsi nyatrinam* (10, 118). These (verses) are intended for destroying the Rākṣasas (the evil-doers). For the Rākṣasas have seized him, if he is not born, or if his birth is delayed.

When Agni is born after the recital of the first or the second (and so on) of these (Rakṣognî verses), then the Hotar has to repeat a verse appropriate to him, who has been born, by containing the term "born," *uta bruvantu jantava* (1, 74, 3.)

What is appropriate in the sacrifice, that is successful. He repeats : *â yam hastena khādīnam* (6, 16, 40).

[37] In this verse occurs the term "*hasta*, hand ;" for they rub him (out of two wooden sticks) by means of their hands. In it there further occurs : *śīsur-jātaḥ*, i.e., a child born ; for, just as a child, he is first born. The word *na* (in *na bibhrati* of the verse) has with the gods the same meaning as *om* (yes) with these (men). He repeats, *pra devam devavītaye* (6, 16, 41). This verse is appropriate for Agni when he is being thrown into the Ahavaniya fire (after having come out of the two wooden sticks). The half verse, *â sve yonâu niśīdatu* (which are contained in this verse), i. e., he may sit in his own house, means, that Agni (the Ahavaniya fire) is Agni's (who was just born by friction) proper place.

In the verse : *jātam jātavedasi* (6, 16, 42), the one is *jāta* (the Agni produced by friction), the other *jātavedas* (the Ahavaniya fire). The words, *priyam śīśūtha atithim* mean, Agni (the new born) is the beloved guest of the (other) Agni (the Ahavaniya). By the words, *syona ā grihapatim*, he, the priest, places him at ease (by putting him into his

<sup>15</sup> They occur in the first verse of the triplet mentioned.

<sup>16</sup> Verses calculated to kill the Rākṣas who are preventing Agni from being born.

proper place, the Ahavaniya fire). *Agninâgniḥ samidhyate* (1, 12, 6) is appropriate (when the new born Agni has been thrown into the Ahavaniya fire). In the verse: *tvam hyagne agninâ vipro vipreṇa santsatâ* (8, 43, 14), the one *vipra* (wise) means one Agni, and the other *vipra*, the other Agni; the one *san* (being, existing) means the one, the other *san* in (*satâ*) the other Agni. The words, *sakhâ sakyâ samidhyase* (at the end of the verse quoted) mean, this Agni is the friend of the (other) Agni.

In the verse: *tam marjayanta sukratum* (8, 73, 8), the words, *sveṣu kṣayeṣu*, mean, this Agni is the other Agni's own residence.

With the verse, *yajñena yajñam ayajanta* (1, 164, 50), he concludes. By means of the sacrifice (the ideal omnipresent sacrifice) the gods thus **[38]** performed (the actual, visible) sacrifice. By having sacrificed Agni through Agni (having thrown the new born Agni into the Ahavaniya fire), the gods went to heaven. (In the remaining part of the verse) "these (producing fire, &c.) were the first rites; the great ones (the sacrificers) reached that heaven in which those gods who formerly performed the same rites reside" (1, 164, 50), the metres are the *sâdhyâ devâs*, i.e., the gods who (formerly) performed. They sacrificed Agni at the beginning by means of Agni, and went to heaven. There were the Âdityas, and the Angiras. They sacrificed at the beginning Agni by means of Agni and went to heaven. The offering of the fire (Agni) is that offering which leads to heaven. Even if the performing priest is no proper Brâhman<sup>17</sup> (in the strictest sense), or even pronounced to be an ill-reputed man, this sacrifice nevertheless goes up to the gods, and becomes not polluted by contagion with a wicked man (as in this case the performing priest is). The oblation (of Agni in the Ahavaniya fire) of him who has this knowledge goes up to the gods; and does not become infected by contagion with a wicked man.

The verses he repeats are thirteen in number; they are complete in form. If the form is complete and the verse alludes to the ceremony which is being performed, then the sacrifice is successful. Of these **[39]** verses he repeats the first and the last thrice; this makes seventeen.

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<sup>17</sup> The term in the original is, *abrâhmanokta*, i.e., who is declared to be no proper Brâhman. According to Sây. there are in the Smritis six kinds of men mentioned who are, strictly speaking, not capable of the Brâhmanship, though they are Brâhman by birth, viz., the servant of a king, a merchant (seller and buyer); the *bahuyâjî*, he who performs many sacrifices (for the sake of gain only); the *as râuta-yâjaka*, i.e., he who being properly appointed for the performance of the great (Śrauta) sacrifices, performs only the less important domestic rites (*smârta-karmâṇi*); the *grâmayâjî*, i.e., he who performs out of covetousness alone sacrifices for all inhabitants of a village or town qualified or disqualified; the *brahmabandhu*, i. e., he who performs the daily religious duties neither before sunrise nor sunset.

For Prajâpati is seventeen-fold, comprising such a year as consists of twelve months and five seasons. Prajâpati is the year.

He who has such a knowledge prospers by these verses which reside in Prajâpati. By repeating thrice the first and last verses he ties both the knots of the sacrifice to fasten and tighten it, and prevent it from slipping down.

## 17

(*The Remaining Rites of the Atithi-îṣṭi*,<sup>18</sup> after the Ceremony of Producing Fire by Friction is finished).

The two Puro-anuvâkyâs for both portions of melted butter<sup>19</sup> (which are to be offered) are, *samidhâgnim duvasyata* (8, 44, 1), and *âpyâyasva sametu* (1, 91, 16.) These two verses are complete in form; for they contain an allusion to guests.<sup>20</sup> When the verse (which is repeated) alludes to the ceremony which is being performed, then the form is complete, and (consequently) the sacrifice successful. The verse (8, 44, 1) alluding to the guest (*atithi*) belongs to Agni, whilst the verse addressed to Soma (1, 91, 16), does not contain the word "guest." If there were a verse addressed to Soma, containing the word "guest," such one should always be used. But notwithstanding (there being no such verse) the verse mentioned (1, 91, 16) refers to a guest, for it contains the term "being fattened;" for, when one feeds a guest [40] (well), then he grows fat, as it were. The Yâjyâ mantra for both, Agni and Soma, commences with *juṣāṇaḥ*.<sup>21</sup> The Anuvâkyâ and Yâjyâ mantras (for the principal offering consisting of *Purodâśa*) are *idam Viṣṇur*<sup>22</sup> *vichakrame* (1, 22, 17) and *tad asya priyam abhi pâtho* (1, 154, 5). Both verses are addressed to Viṣṇu. Having repeated as Anuvâkyâ a verse with three padas, he uses as Yâjyâ one consisting of four padas; thus seven padas are obtained.

For the ceremony of receiving a guest (*âtithyam—atithi-îṣṭi*) is the head of the sacrifice. There are seven vital airs in the head. By this ceremony the Hotar thus puts the seven vital airs in the head (of the sacrificer).

The two Saṃyâjyâ mantras, required at the *Sviṣṭakṛit* are: *hotâram chitraratham* (10, 1, 5), and *pra prâyam agnir* (7, 8, 4). Both verses are

<sup>18</sup> See the Taittiriya Samhitâ 1, 2, 10, and Sây.'s commentary on it, vol. i., pp. 370—384, ed. Cowell. Âśval. Śrâuta S. 4, 5.

<sup>19</sup> These two parts are the so-called *chakṣusi*, i.e., eyes of the *îṣṭi*, which always precede the principal offering, consisting of *Purodâśa*.

<sup>20</sup> In the words of the second pada of *samidhâgnim*, viz., *ghṛitaih bodhayata atithim*, refresh the guest with clarified butter drops!

<sup>21</sup> *Juṣāṇo agnir âpyasya vetu; juṣāṇo Soma âpyasya vetu*: may Agni pleased, eat the melted butter, &c.

<sup>22</sup> The *Purodâśa* is given to Viṣṇu who is the chief deity of this *îṣṭi*.

complete in form; for in both the word *atithi*<sup>23</sup>, a guest (referring to Agni's reception as a guest) occurs. The success of the sacrifice depends on the completeness of the form, *i.e.*, that the mantra (which is repeated) alludes to the ceremony which is being performed. Both *Samyâjyas* (used at the *Sviṣṭakṛit* of the *Atithi-iṣṭi*) are in the *Triṣṭubh* metre, for getting possession of Indra's powers (for Indra is *Triṣṭubh*). The ceremony ends here with the eating of the sacrificial food.<sup>24</sup> The gods having (once) rested [41] satisfied with the *Atithya-iṣṭi* ending by the eating of the sacrificial food (on the part of the sacrificer and the priests), this *Iṣṭi* is to end with the eating of the sacrificial food (no further ceremonies being required).

They offer only the *Prayâjas*<sup>25</sup> at this (*Iṣṭi*), but not the *Anuyâjas*. The *Prayâjas*, as well as the *Anuyâjas* are the vital airs. The airs which are in the head are the *Prayâjas*, whilst those in the lower parts of the body are the *Anuyâjas*. He who should offer the *Anuyâjas* at this (*Iṣṭi*) is just like a man who, after having cut off the vital airs residing in the lower parts of the body, wishes to put them in the head. That would be superfluity,<sup>26</sup> were all the vital airs, those of the head as well as those of the lower parts of the body, to be found at the same place (*viz.*, in the head). If they therefore offer at this (*Iṣṭi*) only the *Prayâjas* without *Anuyâjas*, then the wish which one entertains at the offering of the *Anuyâjas* becomes also fulfilled (for the offering of the *Anuyâjas* on this occasion would be a mistake).

#### FOURTH CHAPTER.

##### (*The Pravargya Ceremony*.<sup>1</sup>)

#### 18.

The sacrifice went away from the gods (saying), I shall not be your food. The gods said: do not go; thou alone shalt be our food. The gods then killed [42] it. When it had been taken asunder

<sup>23</sup> In the last pada of the first mantra there occur the words *agnim atithim janānam*, and also in the last pada of the second the words *daivyo atithih*, the heavenly guest.

<sup>24</sup> That is to say, the ceremonies, which in the usual course of the *Iṣṭi* follow the eating of the sacrificial food, such as the *Anuyâjas*, the *Sūktavāk*, *Śanyuvāk*, *Patnisaṁyāja* and *Samsthita Japa*, are left out on the occasion of the *Atithya-iṣṭi*.

<sup>25</sup> They precede the principal offering, which consists of *Purodāsa*.

<sup>26</sup> This is a mistake in the sacrifice which is to be propitiated.

<sup>1</sup> The *Pravargya* ceremony lasts for three days, and is always performed twice a day, in the forenoon and afternoon. It precedes the animal and Soma sacrifices. For without having undergone it, no one is allowed to take part in the solemn Soma feast prepared for the gods. It is a preparatory rite, just as the *Dikṣā*, and is intended for providing the sacrificer with a heavenly body, with which alone he is permitted to enter the residence of the gods. That the gods do not receive mortals at their residence when

(cut into pieces) by them, it was found not to be sufficient (to satisfy their appetite). The gods said : this sacrifice after having been taken asunder, will certainly not be sufficient for us. Well, let us dress (and fill up) this sacrifice. After having dressed it, they said to the *Āśvins*, cure this sacrifice ; for the *Āśvins* are the two physicians of the gods, they are the two *Adhvaryus* <sup>2</sup> [43] (sacred cooks). Thence two *Adhvaryu* priests provide for all the implements required for the *Pravargya* vessel (*gharma*). After having done so, they say, “*Brahma* !<sup>3</sup> we shall perform the *Pravargya* ceremony. *Hotar* ! repeat the appropriate mantras !”

arriving in their very bodies, one may learn from the amusing story of the king *Triśanku*, as reported in the *Rāmāyaṇa* (1, 57-60). For the performance of this important ceremony extensive preparations are to be made by the *Adhvaryu* and his assistant, the *Pratiprasthātār*. All the vessels and implements required are brought to the spot and placed at the left side of the *Gārhapatya* fire. The chief implements are : an earthen vessel of peculiar form, called *Mahāvīra* or *gharma* (i.e., heat, or heated substance, for it is to be heated), a seat (*āsandī*) to sit on, two wooden pieces for lifting the *Mahāvīra* pot (called *śapha*), two shovels for charcoal (*dhrīṣṭi*), one very large wooden spoon (*Upaymanī*) from which the sacrificer drinks milk (this forms part of the ceremony), three fans (*dhavitra*), six shavings from the *Udumbara* tree as fuel, thirteen sticks, to be laid round the *Mahāvīra* vessel (*paridhī*), two metal blades, one of gold and one of silver (called *suvarṇarajatāu rukmāu*). A cow and a female sheep are to be kept in readiness. Two bunches of *kuśa* grass are prepared, and tied in the midst. They are called *Veda*, and resemble very much the *Baresma* (*Barsom*) of the *Parsis*, which is also tied together by means of a reed (*aiwyaōṇhanem*).

The *Mahāvīra* is first put on the *Vedi*. Then the *Adhvaryu* makes a circle of clay, in which afterwards the *Mahāvīra* is put. This ring is called *khara*, i.e., ass, for earth is always carried on the back of donkeys to the sacrificial compound. After the priests have repeated the mantras required for propitiation (*śānti*) *namo vāche*, &c., the *Mahāvīra* is taken from the *Vedi* and placed in that earthen ring (*khara*). Wooden sticks are put around it along with burning coals, and also fire is put in the *khara* just below the *Mahāvīra*, in order to make it hot. The fire is blown by three little fans which serve as bellows. The silver blade is put below, the gold blade above the *Mahāvīra*. Whilst the empty vessel is being heated, the *Hotar* repeats the first series of mantras, called the *pūrva paṭala*. After the vessel has been made quite hot, it is lifted up by means of the two *Śaphas*. The cow then is called, tied by the *Adhvaryu* with a cord, and milked. The milk is put on the left side of the *Vedi*, and then under recital of the mantra, *ā dasabhir*, poured into the *Mahāvīra*. Then the milk of a goat whose kid is dead is taken, and mixed with that of the cow in the vessel. After this has been done, the contents of the *Mahāvīra* are thrown into the *Ahavanīya* fire. The sacrificer drinks milk from a large wooden spoon (*Upayamanī*) which has been first swelled by the *Adhvaryu*. The second series of mantras, the so-called *uttara paṭala*, is repeated when the cow is milked and her milk poured into the *Mahāvīra*. The whole ceremony has been witnessed by me.

<sup>2</sup> *Viz.*, the properly so-called *Adhvaryu* with his constant assistant *Pratiprasthātā*.

<sup>3</sup> The *Brahma* priests, i.e., the president of the sacrifice, is here informed, that the priests are going to perform the *Pravargya* ceremony. The *Hotar* receives at the same time orders to repeat the appropriate mantras. The intimation to the *Brahma* priest as well as the order to the *Hotar* are given by the *Adhvaryu* and the *Pratiprasthātār*, called the two *Adhvaryus*.

## 19.

The Hotar begins with *brahma jajñānam prathamam* (Vâj. S. 13, 5. Âśval. Ś. S. 4, 6). In this mantra *Brahma* is Brihaspati (the teacher of the gods); by means of *Brahma* (i.e., the Brahmans) the Hotar thus cures the Pravargya man (the mystical personage, called "sacrifice" which had been torn to pieces by the gods). By repeating the mantra, *iyam pitre rāṣṭrī* (Âśval. Ś. S. 4, 6), the Hotar puts speech in the Pravargya man; for by *rāṣṭrī*, i.e., queen, speech is to be understood.

The verse, *mahân mahî astabhāyad* (Âśval. Ś. S. 4, 6), is addressed to Brahmanaspati. *Brahma* is Brihaspati; by means of *Brahma* the priest thus cures the Pravargya man.

[44] The verse addressed to Savitar is, *abhi tyam devam savitāram* (Vâj. S. 4, 25. Âśval. Ś. S. 4, 6). Savitar is the vital air; thus the Hotar puts the vital air in this Pravargya man.

By the verse, *samsîdasva mahân asi* (1, 36, 9), they make him (the Pravargya man) sit down.<sup>4</sup>

The verse, *amjanti yam prathayanto* (5, 43, 7), is appropriate to the ceremony of anointing (the Pravargya vessel with melted butter). What is appropriate in the sacrifice, that is successful.

Of the following mantras, *patangam aktamasurasya* (10, 177, 1), *yo no sanutyu abhidâsad* (6, 5, 4), *bhavâ no agne sumanâ upetau* (3, 18, 1), the first as well as the second verse<sup>5</sup> are appropriate.

The five verses required for killing the Rakṣas, commence with, *kṛiṇuṣva pâjāḥ prasitim* (4, 4, 1-5).

Now follow four single verses :<sup>6</sup>

*Pari tvâ girvaṇo gira* (1, 10, 12);

*Adhi dvayor adadhâ ukthyam* (1, 83, 3);

*Śukram te anyad yajatam* (6, 58, 1);

*Apaśyan gopâm anipadyamānam* (10, 177, 3).

All these verses (if counted) number to twenty, one. This (sacrificial) man is twenty-one fold; for he has ten fingers on his hands and ten

<sup>4</sup> The Adhvaryus put the Pravargya vessel, the so-called *Mahāvīra*, in an earthen ring, called *Khara*.

<sup>5</sup> That is to say: of the three mantras mentioned, always that one which immediately follows them in the *Saṁhitā*, is to be repeated along with them. For instance, of 10,177,1 (*patangam aktam*, &c.), is the 2nd verse, to be also repeated.

<sup>6</sup> *Ekapâtinyah*. An *ekapâtini* is such a mantra which is taken single, and not followed by any other verse which comes immediately after it in the *Saṁhitā*. The term is here used to mark a distinction between: *duḥ*, i.e., two verses and *pañcha*, i.e., five verses, which follow one another in the *Saṁhitā*.

on his feet, and the soul is reckoned as the twenty-first. He (thus) prepares the soul as the twenty-first (part).

## 20.

[45] (Now follow) nine Pāvamāni-verses (dedicated to the purification of the Soma juice) beginning with, *srakve drapsasya dhamataḥ* (9, 73, 1). There are nine vital airs. By repeating these (verses), the Hotar puts the vital airs in him (the Pravargya man). (Now he repeats) *ayam venas chodayat* <sup>7</sup> (10, 123, 1). (When repeating this mantra, the Hotar points, when pronouncing the word *ayam*, i.e., this, to the navel). "This" (the navel) is meant by *venas*; for some vital airs are circulating (*venanti*) above the navel, others below it. On account of this vital air (the life) taking its origin from the navel, *venas* (circulation, from *ven* to circulate) means "navel." By repeating this mantra, the Hotar puts life in this (Pravargya man).

(Now he repeats the (verses), *pavitram te vitatam* (9, 83, 1), *tapash pavitram vitatam* (9, 83, 2), and *viyat pavitram dhiṣanā atanvata*. On account of their containing the word "*pavitram*" (pure), the vital airs are purified (when these mantras are recited over them). These are the vital airs of the lower part of the body presiding over the semen, urine, and excrements. (By repeating these three verses) he puts these vital airs in this (Pravargya man).

## 21.

(He now repeats) a hymn, addressed to *Brahmaṇaspati*. <sup>8</sup> *Gaṇânâm tvâ gaṇapatim havâmahe* (2, 23) Brahma is Bṛhaspati; by means of Brahma he thus cures him (the sacrificial man, who had been torn to pieces). The verses beginning with *prathascha* [46] *yasya saprathascha nâma* (10, 181, 1-3) are the three *Gharmanu* <sup>9</sup> mantras; by repeating them the Hotar provides the Pravargya man with a body, and a form. (For in the fourth pada of the first of these verses), there is said: "Vasiṣṭha brought the Rathantara Sâma," and (in the last half verse of the second Gharman-tanu mantra is said), "Bharadvâja made the Bṛihat Sâma out of Agni." <sup>10</sup> By repeating these mantras, the Hotar provides the Pravargya man with the Rathantara and Bṛihat-Sâmans (required for its prosperity).

<sup>7</sup> According to *Sâyana* this verse is taken from another *Sâkhâ*.

<sup>8</sup> In the 2<sup>nd</sup> pada of the first verse, the name "*brahmaṇaspati*" is mentioned.

<sup>9</sup> This means, those mantras the recital of which is calculated to give the new body, which is to be made in the Pravargya vessel (the Gharman), the proper shape.

<sup>10</sup> The Rîṣi of the Rathantara Sâma: *abhi tvâ sûra nonumah* (7, 32, 22.) is Vasiṣṭha, and that of the Bṛihat Sâma: *tvâm iddhi havâmahe* (6, 46, 1.) is Bharadvâja.



(By repeating) three verses (of the hymn) *apaśyan tvā manasā chekitānam* (10, 183, 1), the Ṛṣi of which is *Prajāvān*, the son of *Prajāpati* (the Lord of creatures), he provides him with offspring.<sup>11</sup>

(Now the Hotar repeats) nine verses in different metres, commencing with *kā rādhad dhotrā* (1, 120, 1-9).

(These different metres represent the difference in magnitude and expansion of the extremities of the belly of the sacrificial man). For the extremities of the (mystical) sacrificial body (to be restored by means of the Pravargya ceremony) vary as to magnitude and largeness; some are rather thin, others are rather big.

Thence are verses of various metres required (for the verses represent the extremities of the body). By means of these verses (the Ṛṣi) *Kakṣivān* [47] went to the beloved residence of the Aśvins. He conquered the highest heaven. He who has this knowledge goes up to the beloved house of the Aśvins, and conquers the highest heaven.

(Now he repeats) the hymn : *Abhāty agnir uśasām* (5, 76.) The words : *pīpivāmsam aśvinā gharmam achha* (the fourth pada of the first verse of the hymn mentioned) are appropriate<sup>12</sup> to the ceremony. What is appropriate at the sacrifice, that is successful. This hymn is in the Triṣṭubh metre, for Triṣṭubh is strength; by this means he puts strength in this (Pravargya man.)

He repeats the hymn : *grāvaṇeva tad id artham jarethe* (2, 39). In this hymn there being expressions like, *akṣi iva* "as the eyes" (2, 39, 5), *karṇāviva* "as two ears," *nāsa iva* "as a nose" (2, 39, 6), he puts in this way, by enumerating the limbs of the body, the senses in this (Pravargya man.) This hymn is in the Triṣṭubh metre; for Triṣṭubh is strength. In this way he puts strength in this (Pravargya man.)

He repeats the hymn : *īle dyāvâprithivî* (1, 112). (The words in the second pada :) *gharmam surucham* are appropriate.<sup>13</sup> This hymn is in the Jagatî metre; cattle is of the same (Jagatî) nature. Thus he provides this (Pravargya man) with cattle. By the words : "what assistance you (Aśvinā) have rendered such and such a one" (which occur in every verse of the hymn mentioned), he provides this (Pravargya man) with all those wishes (and their fulfilment) which the Aśvins in this hymn are said to have deemed proper to fulfil.

[48] In repeating this hymn, the priest thus makes this (Pravargya man) thrive by means of those desires (including their satisfaction).

<sup>11</sup> The Hotar when repeating the first of these verses, looks at the sacrificer, when repeating the second, at the sacrificer's wife, when the third, at himself.

<sup>12</sup> The word "*gharmu*," which is a name of the Pravargya vessel, is mentioned in it.

<sup>13</sup> For the word "*gharma*" (the Pravargya vessel) is mentioned in it.

He repeats the *ruchitavati*, i.e., the verse whose characteristic the word "*ruch*," to shine, is: *arûruchad uṣasaḥ priśnir* (9, 83, 3). In this way he provides this (Pravargya man) with splendour.

With the verse, *dyubhir aktubhiḥ paripâtam* (1, 112, 25), he concludes (the ceremony). (In repeating this verse, the words of which) *ariṣṭebhir prithivî uta dyâuh* (contain a prayer for prosperity) he makes thus this Pravargya man thrive, granting him all that is wished for (in the verse mentioned). Now is (completed) the first part of the mantra collection (required at the Pravargya ceremony).

## 22.

The second part of the mantra collection <sup>14</sup> (required at the Pravargya ceremony) is as follows :—

- 1, *Upahvaye sudughâm dhenum* (1, 164, 26).
- 2, *Himkrinvatî vasupatnî* (1, 164, 27).
- 3, *Abhi tvâ deva Savitaḥ* (1, 24, 3).
- 4, *Samî vatsann amâtribhiḥ* (9, 104, 2).
- 5, *Samvatsa iva mâtribhiḥ* (9, 105, 2).
- 6, *Yaste stanaḥ śasāyo* (1, 164, 49).
- 7, *Gaur amîmed anuratsam* (1, 164, 28).
- 8, *Namased upasîdatam* (9, 11, 6).
- 9, *Samjânânâ upasîdan* (1, 72, 5).
- 10, *Adaśabhir* (8, 61, 8).
- 11, *Duhanti saptâikân* (8, 61, 7).
- 12, *Samiddho Agnir Âśvinâ* (Âśval. 4, 7).
- [49] 13, *Samiddho Agnir vṛiṣaṇâ* (Âśval. 4, 7).
- 14, *Tadu prayakṣatamam* (1, 62, 6).
- 15, *Âtmanvam nabho duhyate* (9, 74, 4).
- 16, *Uttiṣṭha Brahmanaspate* (1, 40, 1).
- 17, *Adhukṣat pipyuṣîm iṣam* (8, 61, 16).
- 18, *Upadrava payasâ* (Âśval. 4, 7).
- 19, *Asute simchata śriyam* 8, 61, 13).
- 20, *Anûnam aśvinor* (8, 9, 7).
- 21, *Samutye mahatîr apah* (8, 7, 22).

These twenty-one verses are appropriate. What is appropriate at a sacrifice, that is successful.

<sup>14</sup> During the recital of the first part of the Pravargya mantras, the vessel had been made only hot; now milk, butter, &c., are to be poured into it. A cow is brought to the spot, which is to be milked by the Adhvaryu. To this ceremony the first mantra of the second part, "I call the cow yielding good milk," refers.

The Hotar, when standing behind (the others)," repeats *ud u śya devaḥ Savitâ hiranyayâ* (6, 71, 1). When going forward, he repeats, *praitu Brahmanaspati* (1, 40, 3.) When looking at the *Khara* (the earthen ring, in which the Pravargya vessel is placed), he repeats: *Gandharva itthâ* (9, 83, 4). When repeating *nâke suparnam upa yat* (9, 85, 11), he takes his seat. By the two mantras, *tapto vâm gharma nakṣati svahotâ* (Atharv. 7, 73, 5. Âśv. 4, 7), and *ubhâ pibatam* (1, 46, 15), the Hotar sacrifices to the forenoon (the deity of the forenoon). After the formula: Agni eat! he pronounces *Vauṣaṭ!* which is in lieu of the *Sviṣṭakṛit*,

By the mantras, *yad usriyâsu svâhutam* (Atharv. 7, 73, 4. Âśv. 4, 7.), and *asya pibatam Aśvinâ* (8, 5, 14), he sacrifices for the afternoon. After the formula, Agni eat! he pronounces *Vauṣaṭ!* which is in lieu of the *Sviṣṭakṛit*. They take, for making *Sviṣṭakṛit*, parts of three offerings, viz., Soma juice (contained in the stalks), the things thrown into the Pravargya vessel (milk, butter, etc.), and hot wheys. When the Hotar (after having repeated the two mantras, above mentioned, along with the formula, [50] Agni eat!) pronounces the formula *Vauṣaṭ!* then thus the omission of "*Agni Sviṣṭakṛit*" is replaced."

The Brahma priest mutters (makes *japa*), *âśâ dakṣiṇâsad* (Âśv. 4, 7.)

(After the offering has been given to the fire) the Hotar repeats the following (seven) verses: *svâhâkṛitah śuḥir deveṣu* (Atharv. 7, 73, 3. Âśv. 4, 7.); *samudrâd ârmîm udiyarti veno* (10, 123, 2.; *drapsaḥ samudram abhi* (10, 123, 8); *sakhe sakhâyam* (4, 1, 3); *ârdhva û ṣu na* (1, 36, 13); *ârdhvo naḥ pâhi* (1, 36, 14); *taṁ ghem itthâ* (8, 58, 17). These verses are appropriate. What is appropriate at the sacrifice, that is successful.

By the mantra, *pâvaka śoche tava* (3, 2, 6), the Hotar wants to eat. When eating it, he says: "Let us eat the (remainder of the) offering which has been offered, of the sweet offering which has been thrown into the most brightly blazing (*indratama*) fire! (Let us eat) of thee, O divine gharma (the contents of the Pravargya vessel) which art full of honey, full of sap, full of food, and quite hot (*aṅgirasvat*)". Praise to thee (O gharma!); do me no harm!"

When the Pravargya vessel is put down, then the Hotar repeats these two mantras, *śyeno na yonim sadnam* (9, 71, 6), and *dyasmin sapta Vāsavaḥ*

<sup>15</sup> He stands behind the other priests, when the Pravargya vessel is taken away.

<sup>16</sup> *Anantar-iti* means "what has not gone into" = what is omitted.

<sup>17</sup> The word certainly has here no reference to the *Aṅgiras*, the celebrated R̥ṣis. One of the characteristics of the Gharma food is that it is very hot. This is expressed here. *Aṅgiras* had no doubt originally the same meaning as *aṅgāra*.

(Āval. 4, 7). In whatever (part of the) day (forenoon or afternoon), they are about to take off (the Pravargya vessel from its place), he repeats the mantra, *haviṛ haviṣmo mahi* (9, 83, 5). With the verse, *sāyavasād bhagavati* (1, 164, 40), he concludes (the ceremony).

[51] The Gharma (ceremony) represents the cohabitation of the gods. The *Gharma* vessel is the penis ; the two handles (placed underneath, to lift it) are the two testicles, the *Upayamanî*<sup>19</sup> the thighs. The milk (in the vessel) is the seed. This seed (in the shape of milk) is poured into Agni as the womb of the gods for production. For Agni is the womb of the gods.

He who knowing this, sacrifices according to this rite (*yajñakratu*), is born (anew) from the womb of Agni and the offerings, and participates in the nature of the Rik, Yajus, and Sāman, the Veda" (sacred knowledge), the Brahma (sacred element), and immortality, and is absorbed in the deity.

## 23.

(*Upasad.*)

The Devas and Asuras were fighting in these worlds. The Asuras made these worlds fortified castles, just as the strongest and most powerful (kings) do. Thus they made the earth an iron castle, the air a silver, the sky a golden castle, Thus they made these worlds castles. The Devas said, these Asuras have made these worlds castles ; let us thus make other worlds in opposition to these castles. They made out of the earth in opposition (to the iron castle of the Asuras) a sitting-room" (*sadas*), out [52] of the air a fire-place (*āgnīdhṛīya*), and out of the sky two repositories for food (*haviṛdhāna*). Such they made these worlds in opposition to the castles (into which the three worlds had been transformed by the Asuras). The gods said, Let us perform the burnt offerings called Upasads" (i.e., besieging). For, by means of an *upasad*, i.e., besieging, they conquer a large (fortified) town. Thus they did. When they performed the first Upasad, they drove by it them (the Asuras) out from this world (the earth).

<sup>19</sup> A large wooden spoon, from which the sacrificer drinks milk.

<sup>19</sup> Sāyana here understands by Veda the Atharvaveda, or all the Vedas collectively. Brahma is according to him *Hiraṇyagarbha* (the universal soul), and *amṛita* the supreme soul. But it is very doubtful whether these interpretations are right. By "Veda" certainly the Atharva Veda cannot be meant ; for it was not recognized as a sacred book at the time of the composition of the Brāhmaṇas.

<sup>20</sup> A place near the so-called *Uttarā Vēdi* which is outside that one appropriated for the performance of the *Iṣṭis*. The latter place is called *Prāchīna vaiṣṇa*. This *sadas* is the sitting-room for the king Soma, after his removal from the *Prāchīna vaiṣṇa*.

<sup>21</sup> There is observable throughout this chapter a pun between the two meanings of *upasad* "siege," and, a certain ceremony.

By the performance of the second, they drove them out of the air, and by the performance of the third, out of the sky. Thus they were driven out of these worlds. The Asuras driven out of these (three) worlds, repaired to the Ritus (seasons). The gods said, Let us perform the Upasads. Thus they did.

These Upasads being three, they performed each twice; (thus) they became six. There are six Ritus (seasons); thus they drove them (the Asuras) out of the Ritus. The Asuras driven out of the Ritus, repaired to the months. The Devas said, Let us perform the Upasads. Thus they did. The Upasads being six, Let us perform each twice, that makes twelve. There are twelve months. They drove them out of the months. The Asuras driven out of the months repaired to the half-months. The Devas said, Let us perform the Upasads. Thus they did. The Upasads being twelve, they performed each twice: that makes twenty-four. There are twenty-four half-months. They turned them (the Asuras) out of the half-months. The Asuras, turned out of [53] the half-months, repaired to Day and Night (*ahorâtra*). The Devas said, Let us perform the Upasads. Thus they did. By means of the Upasad which they performed for the first part of the day, they turned them out of day, and by means of that which they performed for the second part of the day, they turned them out of night. Thus they disappeared from both day and night. Thence the first Upasad is to be performed during the first part of the day, and the second, during the second part. By doing so, the sacrificer leaves only so much space to his enemy (as there is between the junction of day and night.)

## 24.

The Upasads are the goddesses of victory (*jîtaṃ*). For, by means of them, the gods gained a complete victory, destroying all their enemies. He who has such a knowledge, gains a victory, destroying all his enemies. All the victories which the gods gained in these (three) worlds, or in the Ritus (seasons), or in the months, or the half-months, or in day and night, will he (also) gain who has such a knowledge.

(*The Tâṇūnaptram* " ceremony, or solemn oath taken by the priests.)

The Devas were afraid, surmising the Asuras might become aware of their being disunited, and seize [54] their reign. They marched out in

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" The Tâṇūnaptram ceremony which is alluded to and commented on in this paragraph, is to take place immediately after the *Atithya* *iṣṭi* is finished, and not, as it might appear from this passage, after the Upasad. It is a solemn oath taken by the sacrificer and all the officiating priests pledging themselves mutually not to injure one another. It is chiefly considered as a safeguard for the sacrificer who is, as it were, entirely given up to the hands of the priests. They are believed to have the power of

several divisions and deliberated. Agni marched out with the Vasus, and deliberated. Indra did so with the Rudras; Varuṇa with the Âdityas; and Bṛihaspati with the Visve Devas. Thus all, having severally marched out, deliberated. They said, "Well, let us put these our dearest bodies <sup>23</sup> in the house of Varuṇa, the king, (i.e., water); he among us who should, out of greediness, transgress this (oath, not to do anything which might injure the sacrificer), he shall no more be joined with them." <sup>24</sup>

[55] They put their bodies in the house of Varuṇa. This putting of their bodies in the house of Varuṇa, the king, became their *Tânûnaptram* (joining of bodies). Thence they say: none of those joined together by the *tânûnaptram* ceremony is to be injured. Thence the Asuras could not conquer their (the gods') empire (for they all had been made inviolable by this ceremony).

## 25.

The Atithya-îṣṭi is the very head of the sacrifice (the sacrificial

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destroying him, or cheating him out of what he is sacrificing for, by not performing the ceremonies required in the proper, but in a wrong, way. This oath is taken in the following way: The Adhvaryu takes one of the large sacrificial spoons, called *Dhruvâ*, and puts melted butter in it. He then takes a vessel (*Kaṁsâ*, a goblet) into which, after having placed it on the Vedi, he puts by means of a *Sruva* the melted butter contained in the *Dhruvâ*. He puts five times the *Sruva* in the *Dhruvâ*, and each time after a piece of melted butter having been taken out, a *Yajus* (sacrificial formula) is repeated, viz: *âpataye tvâ grihṇâmi; paripataye tvâ grihṇâmi; tânûnaptre tvâ grihṇâmi; śâkvarâya tvâ grihṇâmi; sakmann o'îṣṭhâya tvâ grihṇâmi* (see Black Yajurveda 1, 2, 10, 2.; Vâjasaneyasamh. 5, 5, where *grihṇâmi* and *tvâ* are only put once). All priests with the sacrificer now touch the vessel (*Kaṁsâ*) in which the *âjya* or melted butter thus taken out of the *Dhruvâ* had been put. They may touch, however, the *âjya* (melted butter) by means of a stalk of Kuśa grass. When touching the butter, they all repeat the formula: *anâdhrîṣṭam asi*, &c. (Bl. Y. 1, 2, 10, 2.) "thou art inviolable." All the seven Hotars then put their hands in the madantî, a copper vessel, which is filled with water. This latter ceremony, only performed by the Hotars, is regarded as the symbolical deposition of the priests' own bodies in the "house of Varuṇa," which is only a poetical expression for the copper vessel filled with water.

As to the name *tânûnaptram*, one is induced to refer it to *tanûnapât*, a name of Agni, by which he is invoked in the Prayâjas and which occurs along with others at this very ceremony. But I doubt whether the name *tânûnaptram* has here anything to do with Agni *tanûnapât*. The latter word means only one's own son, or one's own relative. By taking this solemn oath, the sacrificer and the officiating priests come as it werenoti<sup>25</sup> the closest contact with one another, bound by ties as strong as family ties. The term, therefore, means only: contracting of the closest relationship, brotherhood.

<sup>23</sup> Sây. understands by this expression "wife and children." But this interpretation is doubtful to me.

<sup>24</sup> This is the formula of the oath, which is very ancient in language, as the forms: *Samgacchatâi*, 3rd pers. sing., conjunct., middle voice, and, *bhaviṣhâd*, conjunct. of the aorist, clearly prove.

personage); the Upasads are his neck. The two stalks of Kuśa grass (held by the Hotar) are of the same length; for head and neck are equal.

The gods made the Upasads as an arrow (the upasad ceremony served them as an arrow); Agni was its shaft, Soma its steel, Viṣṇu its point, and Varuṇa its feathers. The gods holding this arrow represented by the Ajya (at the Upasad ceremony) discharged it, and, breaking with it the castles of the Asuras, entered them. For these (deities, Agni and so on) are in the Ajya offering. At first he (the sacrificer) undergoes the religious ceremony of drinking (milk) coming from four nipples (of the cow),<sup>25</sup> for the arrow in the Upasads consists of four parts, viz., shaft, steel, point, and feathers. He (subsequently) undergoes the religious ceremony of drinking what comes from three nipples. For the arrow in the Upasads consists of three parts, viz., shaft, steel, and point. He undergoes the religious ceremony of drinking what comes from two nipples. For the arrow in the Upasads consists of two parts, viz., shaft and point. He undergoes the religious ceremony of drinking what comes from one nipple (alone). For, in the Upasads, there is only "one" arrow mentioned (as [56] a unit). By means of one alone (i.e., by co-operation of all its parts) effect is produced. The worlds which are above are extended<sup>26</sup> and those which are below, contracted. The priest (in performing this ceremony) commences by that number of nipples (four) which represents the larger worlds, and proceeds to those which represent the smaller ones.<sup>27</sup> (That is done) for conquering these worlds.

(Now the Sâmidhêni verses for the forenoon and afternoon Upasad ceremonies are mentioned).<sup>28</sup>

*Upasadyâya mîlhushe* (7, 15, 1-3), *Imâm me Agne samidham* (2, 6, 1-3). Three Sâmidhêni verses are to be repeated each time (the first set in the forenoon and the second in the afternoon). They are complete in form. When the form is complete, and the verse which is recited alludes to the ceremony which is being performed, then the sacrifice is successful. For *Anuvâkyâs* and *Yâjyâs*, *Jaghnivatî* verses (such verses, as contain derivatives of the root *han* to kill) ought to be used. These are: *agnir vritrâni jamghanat* (6, 16, 34); *ya agra iva śaryahâ* (6, 16, 39);

<sup>25</sup> See Black Yajurveda, ed. Cowell, 1, p. 400.

<sup>26</sup> The highest world is *Satyloka* which is the largest of all; *Dyuloka* is smaller; *Antarikṣa loka* and *Bhūrloka* are successively smaller still.

<sup>27</sup> That is to say, he milks on the first day four nipples, on the second three, and on the third two and one.

<sup>28</sup> After some preliminary remarks on the importance and signification of the Upasad ceremony, the author goes on to set forth the duties of the Hotar when performing the Upasad, which has all the characteristics of a common Iṣṭi.

*tvam somâsi satpatih* (1. 91, 5); *gayaspâno amivaha* (1, 91, 12.); *idam Viṣṇur vichakrame* (1, 22, 17.); *trîṇi padâ vichakrame* (1, 22, 8).<sup>29</sup> This is the order for the forenoon ceremony). For the afternoon ceremony he inverts the order of these verses (so as to make the Yâjyâ of [57] the forenoon Anuvâkyâ in the afternoon, and *vice versâ*). By means of these Upasads the Devas defeated (the Asuras), and, breaking down their castles, entered them.

In performing the Upasad ceremony he should use verses in the same metre (for all the Âhutis), not such ones as are in different metres. When the Hotar uses different metres, then he produces the king's evil on the necks (of the sacrificers). Thus the Hotar has it in his power to produce diseases. Thence the mantras (for the chief deities at the *Upasad iṣṭi*) should be always of the same metre, not of different metres.

*Upâviḥ*, the son of *Janaśrutâ*, said in a Brâhmaṇam about the Upasads, as follows: "From this reason (on account of the Upasads) the face of an ugly-looking Śrotriya makes upon the eye of an observer the distinct impression, as if it were very full, and he like a person who is in the habit of singing." He said so, for the Upasad offerings, consisting of melted butter, appear on the throat as a face put over it.)

## 26.

*(Neither Prayâjas nor Anuyâjas are to be used at the Upasad Iṣṭi).*

The Prayâjas as well as the Anuyâjas are the armour of the gods. (The Upasad iṣṭi) is to be performed without both, in order to sharpen the arrow for preventing it from recoiling.

The Hotar repeats the mantras (at this occasion) only after having overstepped (the boundary between the Vedi and Ahavantya fire on all sides<sup>30</sup>), in order to supervene the sacrifice, and prevent it from going.

[58] They (the divines) say: it is, as it were, a cruel act, when they perform ceremony of (touching) the melted butter (the Tâṇûnapatram) near the king Soma.<sup>31</sup> The reason is, that Indra, using melted butter as his thunderbolt, killed Vṛitra. In order to compensate the king Soma for any injury he might have received from the performance of the Tâṇûnapatram ceremony in his presence) they sprinkle the king (Soma)

<sup>29</sup> The respective deities of these Anuvâkyâs and Yâjyâs are: *Agni*, *Soma*, and *Viṣṇu*.

<sup>30</sup> In most ceremonies he oversteps this boundary only towards the south. But at the Upasad ceremony it is done on all sides.

<sup>31</sup> The vessel, containing the Ajya which is to be touched by all the priests and the sacrificer, in order to bind them together by a solemn oath, is placed over the Soma plant which is lying on the Vedi. To put anything on the king Soma, is regarded as a cruel treatment which is to be atoned for. Soma is to be pacified by sprinkling with water, which ceremony is called *âpyâyanam*—*Soma prayoga*.



with water (whilst the following mantra is repeated): *amśur amśuṣṭe deva Soma* (Taitt. 1, 2, 11, 2). When they perform this ceremony near him (Soma), which is, as it were, a cruel treatment of him, then they (subsequently) make him (Soma) by this (sprinkling of water) fat (when lying) on her (the Vedi), and make him grow.

The king Soma is the fruit of heaven and earth. When repeating the words : *eṣṭa rāyaḥ*, <sup>32</sup> &c., they (the Hotṛi priests) throw the two bundles of kuśa grass (held in their hands, in the southern corner of the Vedi), and put their right hands ever their left ones<sup>33</sup> (to cover the kuśa grass). By making a bow to "heaven and earth" (which are represented by those two bundles of kuśa grass) they make them both grow.

### [59] FIFTH CHAPTER.

*(The Ceremonies of carrying the Fire, Soma, and the Offerings from their Places in the Prâchîna-vamśa to the Uttarâ Vedi.)*

#### 27.

The king Soma lived among the Gandharvas. The Gods and Rîṣis deliberated, as to how the king might be induced to return to them. *Vâch* (the goddess of speech) said, the Gandharvas lust after women. I (therefore) shall transform myself into a woman, and then you sell me to them (in exchange for Soma).<sup>1</sup> The gods answered: "No! how may we live without thee? She said, sell me unto them; if you should want me, I shall return to you." Thus they did. In the disguise of a big naked woman she was sold (by the gods to the Gandharvas) in exchange for Soma. In imitation (of this precedent) they drive away an immaculate cow of one year's age, being the price<sup>2</sup> at which they purchase the king Soma. She (this cow) may, however, be rebought<sup>3</sup>; for *Vâch* (whom this cow, for which the Soma is bought, represents) returned to the gods. Thence the mantras (after Soma has been bought) are to be repeated with a low voice. After Soma has been bought, *Vâch* is with the Gandharvas; but she returns as soon as the ceremony of the Agnipranayana is performed.

<sup>22</sup> These words follow the mantra mentioned above: *amśur amśuṣṭe*, &c. (Taitt. Samh. 1, 2, 11, 1.; but the text differs a little from that in our Brâhmaṇam).

<sup>23</sup> The term used is: *prastarenihnayate*, literally, he conceals the two bundles of kuśa grass. The concealment is done in the manner expressed in the translation, as I myself have witnessed it.

<sup>1</sup> This is the meaning of the verb *paṇ*, which appears to be related to the Latin *pignus*, pawn.

<sup>2</sup> Instead of giving a cow, the sacrificer pays the price of a cow in money to the Brahman who brings him the Soma. To sell Soma is regarded as very disreputable. The seller is not admitted to the sacrificial compound, nor invited to the great dinner which the sacrificer must give to Brahmans at the end of the sacrifice.

<sup>3</sup> As a rule, the cows given in Dakṣiṇa, cannot be rebought by the giver.

**[60]** *The Agni-pranayana, i.e., Ceremony of Carrying the Sacrificial Fire to the Altar destined for the Animal and Soma Sacrifices.*

The Adhvaryu orders (the Hotar), when the sacrificial fire is to be carried (to the Uttarâ Vedi), to repeat mantras appropriate (to the ceremony).

(He repeats :) *pra devam devyâ* (10, 176, 2). If the sacrificer be a Brahman, he ought to repeat a verse in the Gâyatrî metre ; for the Brahman belongs to the Gâyatrî metre (has its nature). The Gâyatrî is beauty and acquisition of sacred knowledge. (This metre) makes him the (sacrificer) thus prosper by means of the beauty and sacred knowledge (which is contained in it).

If the sacrificer be a Kṣattriya, he should repeat a Triṣṭubh, viz.—*imam mahe vidathyâya* (3, 54, 1). For the Kṣattriya belongs to the Triṣṭubh (has its nature). Triṣṭubh is strength, sharpness of senses and power. By repeating thus a Triṣṭubh, the Hotar makes him (the sacrificer of the Kṣattriya caste) prosper through the strength, sharpness of sense and power (contained in the Triṣṭubh). By the words of the second pada of the verse mentioned) : *śaśvatkritva idyâya prajabhrrur, i.e.,* “they brought to him who is to be praised always (Agni), the Hotar brings the sacrificer at the head of his (the sacrificer’s) family. By the second half verse, *śrinotu no damyebhir, &c., i.e.,* may Agni hear us with the hosts (the flames) posted in his house; may he, the imperishable, hear (us) with his hosts in heaven ! (the Hotar effects that). Agni shines in the house of the sacrificer till the end of his life (i.e., he is always protected by him).

If the sacrificer be a Vaiśya, the Hotar should repeat a verse in the Jagatî metre, viz : —*ayam iha prathamo* **[61]** (4, 7, 1). For the Vaiśya belongs to the Jagatî: cattle is of the same (Jagatî) nature. Thus he makes him prosper by means of cattle (provides him with it). In its fourth pada *vaneṣu, &c.,* the word *viśe* (Vaiśya) is mentioned. This is appropriate. What is appropriate, that is successful in the sacrifice.

When repeating the verse : *ayam u ſya pra devayur* (10, 176, 3), which is in the Anuṣṭubh metre, the Hotar sends forth speech (i.e., he repeats for the first time, this mantra, with a loud voice again, after having only inaudibly muttered some of the preceding ones). For the Anuṣṭubh metre is speech. By repeating (an Anuṣṭubh), he thus sends forth speech in speech. By the words *ayam u ſya* he expresses the following sentence : I who formerly was living among the Gandharvas have come.\*

\* The author of the Brāhmaṇam tries to find in the words. *ayam u ſya* of the mantra.

By the verse : *ayam agnir uruśyati*, &c. (10, 176, 4) i.e., "this Agni makes (us) fearless by dint of his immortal nature, as it were," the Hotar provides him (the sacrificer) with immortality. (The second half of this verse), *sahasā chit sahiyān devo jīvātave kritah*, i.e., "the god has been made very powerful by means of (his own) power, in order to preserve [62] (our) lives" signifies, that he (Agni) is the god who, by (our) repeating this verse, is made the preserver of (our) lives.

(The Hotar now repeats :) *ilāyās tvā pade vayam*, &c. (3, 29, 4), i.e., "we put thee, O Jātavedas! (Agni) in the place of *Ilā*, in the centre (*nābhi* of the *Uttarā Vēdi*)<sup>5</sup> on the earth to carry up (our) offerings." By *nābhi* (lit. navel), the *nābhi* of the *Uttarā Vēdi* is meant. *Nidhîmahî* (lit. we put down) means "they are about to put him (Agni) down." The term "*havyāya volhave*" means : he is about to carry up the sacrifice.

(The Hotar repeats :) *Agne viśvebhiḥ svanīka* (6, 15, 16). "O Agni, "with thy well-armed host (the flames), take first with all the gods thy "seat in the hole which is stuffed with wool; carry well the sacrificial "offering, seasoned with melted butter, and deposited in thee as in a nest, "for the sacrificer who is producing (the mystical sacrificial man) anew." (When repeating the first and second padas :) *agne viśvebhiḥ*, he makes him (Agni) with all the gods sit. (When repeating the third pada : *kulāyinam ghrītavantam*, &c.) a bird's nest, as it were, consisting of sticks of fir-tree wood, an odoriferous gum (*guggul*), a braid of hair (*ūrṇāstukāh*), and a kind of fragrant grass,<sup>6</sup> is prepared (for Agni) at the sacrifice.

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in question, an allusion to the fable reported in 1, 27, on the *Vāch*'s (speech) residence among the Gandharvas. But this interpretation is wholly ungrammatical and childish. *Ayam*, the masculine of the demonstrative pronoun, is here, as *Sāyana* explains, according to the *Brāhmaṇam*, taken as a feminine, in order to make it refer to *Vāch*, which word is feminine. The impossibility of such an explanation will be apparent to every reader. The verse in question refers to the ceremony of the *Agni-praṇayanam*, the carrying of the fire from the *Āhavanīya* fire to the *Uttarā Vēdi*; but its subject is Agni, and not *Vāch*. I translate it as follows : "This very Hotar (i.e., Agni, whom the Hotar represents) "desirous of worshipping the gods, is carried (thither, to the *Uttarā Vēdi*) for the per- "formance of the sacrifice (animal and Soma offering). He (when being carried) appears "by himself as a fiery chariot (the sun) surrounded (by a large retinue of priests and "sacrificers)."

\* The *Nābhi* of the *Uttarā Vēdi* (the altar outside the *Prāchīna vaiśā* or place for the *Iṣṭis* with the three fires) is a hole of a quadrangular form in the midst of this altar, filled with *kuśa* grass, &c. (see below) in which the fire brought from the *Āhavanīya* is deposited.

\* The articles here mentioned, are put in the *Nābhi*, or hole in the *Uttarā Vēdi*. They are regarded as forming the nest of Agni. As living in this nest like a bird, he is called *kulīyī*.

(When repeating the fourth pada :) *yajnam naya*, &c., he thus places the sacrifice (the sacrificial personage) straight on him (Agni).

**[63]** (The Hotar repeats) : *sīda hotaḥ sva u loke*, &c. (3, 29, 8), *i.e.*, "sit, O Hotar! (Agni) in thy own place (the Nābhi), being conspicuous; make sit the sacrifice in the hole of the well-made (nest). Mayst thou, Agni, who art going to the gods with the offering, repeat sacrificial verses addressed to the gods'. Mayst thou grant the sacrificer a life with abundance."

By "Hotar" Agni is to be understood; for he is the Hotar of the gods. "His own place" (*sva u loke*) is the Nābhi of the Uttarā Vēdi. By the words: make sit, &c., the Hotar asks a blessing for the sacrificer; for the "*yajña*" (sacrifice, mentioned in this verse) is the sacrificer. When repeating the second half of this verse: *devāvīr*, &c., the Hotar provides the sacrificer with life; for "*vayas*" (mentioned in this verse) is life.

(The Hotar repeats :) *ni hotā hotriṣadane* (2, 9, 1), *i.e.*, "the Hotar of great knowledge and skill, who is brightly shining, sat down on the Hotri-seat (place for the Hotar), Agni, who deeply comprehends the inviolable laws (of the sacrificial art), he, the most splendid (*vasiṣṭhaḥ*) who bears a thousand burdens (*i.e.*, preserver of all) and has a flaming tongue." By *Hotar* is Agni to be understood; *hotriṣadanam* is the *nābhi* of the *uttarā vēdi*. By "he sat down" is expressed that he was put there. The term "*vasiṣṭha*" means, that Agni is the most shining (*vasu*) among the gods. The term "*sahasrambhara*" means, that they, though he (Agni) be only one, multiply him by using him at different occasions. He who has this knowledge, has a thousand-fold profit.

The Hotar concludes with the verse: *tvam dūtas tvam u naḥ* (2, 9, 2), *i.e.*, "thou art our messenger, our **[64]** protector behind (us); thou the bringer of wealth, O strong one! O Agni! do not neglect the bodies (members) in the spread of our families. The herdsman with his light was awake." Agni is the herdsman (*gopa*) of the gods. He who knowing this, concludes (the ceremony of Agni-pranayanam) with this verse (mentioned), has Agni everywhere round him as herdsman (watchman) for himself and the sacrificer, and secures thus welfare for the whole year.

He recites these eight verses (just enumerated), which are complete in form. What is complete in form, that is, when the mantra recited alludes to the ceremony which is being performed, that is successful in

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<sup>1</sup> The verb *yaj* has here (as in many other cases) the meaning: to repeat the *Yājñamāntṛa*.

the sacrifice. Of these eight verses he repeats the first and last thrice ; that makes twelve. Twelve months make a year ; the year is Prajâpati. He who has such a knowledge, prospers through these verses which reside in Prajâpati.

By repeating the first and last verses thrice, he ties the two ends of the sacrifice, in order to give it a hold and tighten it to prevent it from falling down.

## 29.

(*The Carrying of the Repositories<sup>8</sup> of Sacred Food to the Uttarâ Vedi*).

The Adhvaryu calls (upon the Hotar) : repeat the mantras appropriate to the two repositories with sacred food (*havirdhâna*) being carried (to the Uttarâ Vedi).

He repeats : *yuje<sup>9</sup> vâm brahma*, &c. (10, 13, 1), "the Brahma is joined to the praises of you both." [65] For the two Havirdhânas, which are gods, were united with the Brahma. By reciting this verse he joins both these (Havirdhânas) with the Brahma, and having this latter (Brahma) power, he does not suffer any harm.

He repeats the triplet : *pretâm yajnasya śambhuva* (2, 41, 19-21), which is addressed to Heaven and Earth.

They ask : "Why does the Hotar repeat a triplet addressed to Heaven and Earth, when he is reciting mantras to the two Havirdhânas being removed (to the Uttarâ Vedi) ?" (The answer is) : Because Heaven and Earth are the two Havirdhânas of the gods. They are always repositories for offerings ; for every offering is between them (Heaven and Earth).

The verse, *yame iva yatamâne yadaitam* (10, 13, 2), means : these two Havirdhânas, walk together, like twins, their arms stretched. (The second pada of this verse) *pra vâm bharan mânuṣâ devayantaḥ* means, that men bring both (these Havirdhânas) when worshipping god. (The third and fourth padas :) *âśīdatam u lokam*, &c., allude to Soma (by the name *Indu*). By repeating this (half verse), the priest prepares for the king Soma (a seat) to sit on (alluding to *âśīdatam*).

(He repeats :) *adhi dvayor adadhâ ukthyam vachaḥ* (1, 83, 3). This *ukthyam vachaḥ* is as a cover, forming the third piece (in addition to the two Havirdhânas) put over both.<sup>10</sup> For *ukthyam vachaḥ* is the

<sup>8</sup> The two Havirdhânas, are two carts, on which the Soma and the other offerings are put, and covered with a cover (*chhadīḥ*), for carrying all things from the Prâchîna-vamśa to the Uttarâ Vedi. The cover consists of grass. See Black Yajurveda, ed. Cowell i. p. 428.

<sup>9</sup> It is to be taken as third person of the Âtmanepadam, not as a first one.

<sup>10</sup> This is symbolically to be understood. The author calls the expression *ukthyam vachaḥ* a cover, to which opinion he, probably, was led by the frequency of the term :

sacrificial performance. By means of this (*ukthyam vachah*) he thus makes the sacrifice successful.

[66] The term *yata*, i.e., cruel, used in the second pada (*yatasruchâ*, 1, 83, 3), is propitiated in the following third pada by *asamyata*, i.e., appeased, propitiated.<sup>11</sup> By the fourth pada, *bhadrâ śaktir*, &c., he asks for a blessing.

He repeats the Viśvarûpa verse<sup>12</sup>: *viśvâ rūpâṇi pratimuñchate* (5, 81, 2). He ought to repeat this verse when looking at the upper part (*rārâṭi*)<sup>13</sup> of the posts (between which the two Havirdhânas are put); for, on this part there every form is hung, white and black, as it were. He who having such a knowledge repeats this verse when [67] looking at the upper part of the posts, obtains for himself and the sacrificer every form.

With the verse, *pari tvâ girvano gira* (1, 10, 12), he concludes. He should repeat this concluding verse at the time he might think both the Havirdhânas closed by hanging over them the bunch of Darbha<sup>14</sup> (between the two posts). He who knowing thus concludes with this verse, when the two Havirdhânas are thus closed, secures for himself

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*uktham vâchi*, i. e., "the Śāstra has been repeated" at the end of the recitations of the Hotri-priests at the Soma libations to denote that they are finished. The Hotar must stop after having recited the first half of the verse, *adhi dvayor*, as is said in the Āśval. Śrauta Sūtras, 4, 9, and indicated in the Saptahautra prayoga. The rule in Āśval., which is strictly observed by the Śrotriyas up to this day, runs as follows.—

अधि द्वयोरद्धा उक्त्यं वच इति अर्धं च आरमेद व्यस्ता चेष्टराटी विश्वारूपाणि प्रतिमुञ्चते व्यस्तावां;  
i.e., He should stop after having repeated half of the verse *adhi dvayor*, when the bunch of kuśa grass is not yet hung over the two posts. When this bunch is hung over, he recites (the second half of that verse, and) *viśvâ rūpâṇi*. The form *vyavasta* is contraction of *vyava-situ* (from the root *si*, to tie, bind).

<sup>11</sup> The interpretation which the writer of the Brāhmaṇa gives of this passage, is egregiously wrong. *Yata-sruk* can only mean "with the sacrificial spoon kept in his hand;" *asamyata* (instead of *asamyatasruk*) then stands in opposition to it, meaning: having laid it aside. The meaning "cruel" is given to *yata* by Sāyaṇa. ●

<sup>12</sup> So called from the beginning words: *viśvâ rūpâṇi*. It refers to the objects of senses becoming manifest again by sunrise. For Savitar the sun, brings forth "all forms."

<sup>13</sup> This translation is made according to oral information obtained from a Brahman who officiated as a Hotar. Sāyaṇa explains it as "a garland of Darbha." It is true, a bunch of Darbha grass, consisting of dry and green stalks, the first representing the white, the latter the dark, colour, is hung up at the upper part of the two posts (called *methi*) between which the two Havirdhânas are put. Therefore, when the priest looks at the upper part of this gate, he necessarily glances at the bunch of Darbha grass which must be hung there. The garland which is hung up, is designated by the name: *rārâṭam*, as appears from the Yajus, which is repeated by the Adhvaryu at that time: *viṣṇor rārâṭam asi*. See Taittiriya Saṃh. 1, 2, 13, 3, and Sāyaṇa's Commentary on it, vol. i. p. 429, ed. Cowell.

<sup>14</sup> The term in the original is *pariśrita*, which literally means surrounded.

and the sacrificer fine women who are not naked (covered with clothes, jewels, &c.).

Both are closed with a Yajusmantra.<sup>15</sup> Thus the Adhvaryus do it with the said Yajus. When the Adhvaryu and Pratiprasthâtar on both sides (of the Havirdhânas) drive in the two stakes (*methi*), then he should conclude. For at that time the two Havirdhânas are closed.

These eight verses which he has repeated are complete in form. What is complete in form, that is, when the verse recited alludes to the ceremony which is being performed, that is successful in the sacrifice. Of these, he repeats the first and last thrice, that makes twelve. For the year has twelve months. Prajâpati is the year. He who has such a knowledge thus prospers through these verses which reside in Prajâpati.

By repeating the first and last thrice, he ties the two ends (knots) of the sacrifice for giving it a hold, and tighten it to prevent it from falling down.

#### [68] 30

(*The Bringing of Agni and Soma* <sup>16</sup> *to the Place of the Uttarâ Vedi.*)

When Agni and Soma are brought, the Adhvaryu calls upon (the Hotar) to repeat appropriate mantras.

He (first) repeats a verse addressed to Savitar *sâvîr hi deva prathamâya* (Âsv. Śr. S. 4, 10. Atharv. 7, 14, 3.) They ask: why does he repeat a verse addressed to Savitar, when Agni and Soma are brought? (The answer is:) Savitar rules over generation. Under the recital of this verse, they (the priests) carry both (Agni and Soma) as being produced by Savitar. Therefore he repeats a verse addressed to Savitar.

He repeats a verse addressed to Brahmanaspati: *praitu Brahmanaspatiḥ* (1, 40, 3). They ask: why does he repeat a verse addressed to Brahmanaspati when Agni and Soma are brought? (The answer is): Bṛihaspati (the same as Brahmanaspati) is Brahma. By repeating this verse, he makes Brahma the leader (*purogava*) of both (Agni and Soma), and the sacrificer, being provided with the Brahma, does not suffer any injury.

<sup>15</sup> This is, *viṣṇoḥ priṣṭham asi*. See Taitt. Samh. 6, 2, 9.

<sup>16</sup> In order to make the removal of Agni-Soma and the Havirdhânas clear it is to be remarked, that first Agni alone is carried to the Uttarâ Vedi. This ceremony is called *Agni-praṇayanam*. Then the two carts, called Havirdhânas, filled with ghee, Soma; and after oblations, are drawn by the priests to the place on the right side of the Uttarâ Vedi. This is the *Havirdhâna pravartanam*. Then the priests go a third time back to the Prâchîna-vaṁśa, and bring Agni (fire), and Soma again. Both, after having been removed from the Prâchîna-vaṁśa, are put down at the gate, facing their former place. The fire is to be put in the Agnidhriya hearth, in the place of the Uttarâ Vedi (on the left side), and the Soma in the place called Sadas, near the Agnidhriya hearth. This ceremony is called: *Agnisoma-praṇayanam*.

[69] By repeating the second half verse (of *praitu Brhmanaspatiḥ*) *pra devī etu sunritā*, he provides the sacrifice with a good omen. Thence he repeats a verse addressed to Brahmanaspati.

He repeats a triplet in the Gâyatrī metre, which is addressed to Agni : *hotā devo amartya* (3, 27, 7).

When the King Soma had been carried once (to the place of the Uttarâ Vedi), then the Asuras and demons sought to kill the king between the place called Sadas and the two Havirdhânas. Agni saved him by assuming an illusory form (*mâyā*), as is said in the words of the mantra (just quoted) : *purastād eti mâyayā*, i.e., he walks before him by assuming an illusory form. In this way Agni saved Soma. Therefore they hold before him (Soma) fire.

He repeats the triplet, *upa tvā agne dive* (1, 1, 7, 9 11), and the single verse, *upā priyam* (9, 67, 29). For these two Agnis,<sup>1</sup> that one which has been taken first, and the other which was brought afterwards,<sup>18</sup> have the power of injuring the sacrificer, when they are fighting (with one another as to whom the oblation belongs). By repeating these three verses, and the single one (in addition to them), he thus reconciles them in a friendly way, and puts them (back) in their proper places, without any injury being done either to himself or the sacrificer.

When the oblation is given to the fire, he repeats : *agne juṣasva prati harya* (1, 144, 7). By repeating this verse, he gives (this) oblation to Agni as a "favour" (on account of the term "*juṣasva*," take it favourably ! contained in it).

[70] When the King Soma is carried (to the Sadas) the Hotar repeats the triplet of verses, commencing with : *somo jigâti gâtuvīd* (3, 62, 13-15), which is in the Gâyatrī metre, and addressed to Soma. By repeating it, he thus makes prosper Soma by means of his own deity (the verses being addressed to Soma) and his own metre (Gâyatrī). The words (in the last verse of this triplet)—*Somaḥ sadastham āsadat*, "Soma sat on the seat," which express that Soma (at the time of the triplet in question being repeated) is just about taking his seat (in the Sadas), are to be repeated by the Hotar, after having gone beyond the place of the Agnīdhriya hearth, when turning his back to it.

He repeats a verse addressed to Viṣṇu : *tam asya rājā varuṇas* (1, 156, 4), i.e., "the King Varuṇa and "the Aśvins follow the wisdom

<sup>1</sup> This first Agni is that one, which was brought to the Uttarâ Vedi, and put in the Nābhi of it ; the other is that one, which was afterwards taken to the Agnīdhriya hearth.

<sup>18</sup> This refers to the burnt-offering (*homa*) which is to be thrown into the Agnīdhriya hearth.



“of the leader of the Maruts (Viṣṇu); Viṣṇu is possessed of the highest power, by means of which he, surrounded by his friends, uncovers the stable of darkness (night) to make broad daylight.” Viṣṇu is the door-keeper of the gods. Thence he opens the door for him (for Soma's admission), when this verse is being repeated.

He repeats : *antaścha prāgâ aditir* (8, 48, 2), when Soma is about to be put in the Sadas. When Soma has taken his seat, the Hotar repeats : *śyeno na yonim sadanam* (9, 71, 6), i.e., “the god (Soma) takes his golden seat just as the eagle is occupying for his residence a nest wisely constructed; the hymns fly to him, when comfortably seated on the grass spread; like a sacrificial horse he runs to the gods.” By “golden seat” the black goat skin (on which Soma is put) is to be understood, which covers that which belongs to the gods (their food). Thence he repeats this mantra.

[71] He concludes with a verse addressed to Varuṇa : *astabhñât dyām asuro* (8, 42, 1), i.e., “the living god (Asura) established heaven, he the all-possessing created the plain of the earth; as their supreme ruler, he enforces upon all beings those (well-known) laws of Varuṇa (laws of nature, birth and death &c.).” For Soma is in the power of Varuṇa, as long as he remains tied up (in a cloth), and whilst moving in a place shut up (by hanging kuśa grass over it). By repeating at that (time) this verse, the Hotar makes him (Soma) prosper through his own deity, and his own metre (Triṣṭubh).

If some persons should take their refuge with the sacrificer, or should wish for protection from him, the Hotar must conclude with : *evâ vandasva varuṇam* (8, 42, 2). He who, having such a knowledge, concludes with this verse, secures safety for as many persons as he wishes and contemplates. Thence he who knows it, should conclude with this verse.

All the seventeen verses which he has repeated on this occasion are complete in their form. What is complete in form, that is to say, when the mantra which is repeated alludes to the ceremony which is being performed, that is successful in the sacrifice. Of these (17 verses) he repeats thrice the first and last; that makes twenty-one. Prajâpati is twenty-one fold; for he consists of twelve months, five seasons, and these three worlds with that Âditya (sun) as the twenty-first. For he is the highest place (on the sky, occupied by Âditya), he is the field of the gods, he is fortune, he is sovereignty; he is the heaven of the bright one (sun), he is the residence of Prajâpati; he is independent rule. He (the Hotar) makes the sacrificer prosperous through these twenty-one verses.

[72]  
SECOND BOOK

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FIRST CHAPTER.

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(*The Animal Sacrifice.*)

1.

(*Erecting of the Sacrificial Post.*)

The Gods went up to the celestial world by means of this sacrifice. They were afraid that Men and R̥iṣis, after having seen their sacrifice (by means of which they ascended to heaven), might come after (they had gone), and inquire (whether they could not obtain some sacrificial knowledge). They debarred them<sup>1</sup> (from obtaining such a knowledge) by means of the *Yûpa*, i.e., the sacrificial post. Thence the *Yûpa* is called so (from *yoyûpayan*, they debarred). The gods when going up to the celestial world, struck the *Yûpa* in (the earth), turning its points downwards. Thereupon Men and R̥iṣis came to the spot where the gods had performed their sacrifice, thinking, that they might obtain some information (about the sacrifice). They found only the *Yûpa* struck in (the earth), with its point turned downwards. They learnt that the gods had by this means (i.e., by having struck in the earth the *Yûpa*) precluded the sacrificial secret (from being known). They dug the *Yûpa* out, and turned its points upwards, where-  
[73] upon they got aware of the sacrifice, and beheld (consequently), the celestial world. That is the reason that the *Yûpa* is erected with its point turned upwards (it is done), in order to get aware of the sacrifice, and to behold the celestial world.

This *Yûpa* is a weapon. Its point must have eight edges. For a weapon (or iron club) has eight edges. Whenever he strikes with it an enemy or adversary, he kills him. (This weapon serves) to put down him (every one) who is to be put down by him (the sacrificer). The *Yûpa* is a weapon which stands erected (being ready) to slay an enemy. Thence an

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<sup>1</sup> The term is : *yoyûpayan*, which word is only a derivation from *yûpa*, and proves, in fact, nothing for the etymology of the latter. The author had no doubt the root (*yu* "to avert, prevent") in view. It is possible that the word is ultimately to be traced to this root. The *Yûpa* itself is a high wooden post, decorated with ribands and erected before the Uttarâ Vedi. The sacrificial animal is tied to it.

enemy (of the sacrificer) who might be present (at the sacrifice) comes out ill after having seen the Yûpa of such or such one.

He who desires heaven, ought to make his Yûpa of Khâdira wood. For the gods conquered the celestial world by means of a Yûpa made of Khâdira wood. In the same way, the sacrificer conquers the celestial world by means of a Yûpa made of Khâdira wood.

He who desires food and wishes to grow fat, ought to make his Yûpa of Bilva wood. For the Bilva tree bears fruits every year; it is the symbol of fertility; for it increases (every year) in size from the roots up to the branches, therefore it is a symbol of fatness. He who having such a knowledge makes his Yûpa of Bilva wood, makes fat his children and cattle.

As regards the Yûpa made of Bilva wood (it is further to be remarked, that) they call "light" *bilva*. He who has such a knowledge, becomes a light among his own people, the most distinguished among his own people.

He who desires beauty and sacred knowledge ought to make his Yûpa of Palâśa wood. For the [74] Palâśa is among the trees beauty and sacred knowledge. He who having such a knowledge makes his Yûpa of Palâśa wood, becomes beautiful and acquires sacred knowledge.

As regards the Yûpa made of Palâśa wood (there is further to be remarked, that) the Palâśa is the womb of all trees. Thence they speak on account of the *palâśam* (foliage) of the Palâśa tree, of the *palâśam* (foliage) of this or that tree (*i.e.*, they call the foliage of every tree *palâśam*). He who has such a knowledge obtains (the gratification of) any desire he might have regarding all trees (*i.e.*, he obtains from all trees anything he might wish for).

## 2.

### (The Ceremony of Anointing the Sacrificial Post).

The Adhvaryu says (to the Hotar): "We anoint the sacrificial post (Yûpa); repeat the mantra (required)." The Hotar then repeats the verse: "*Amjanti tvâm adhware*" (3, 8, 1), *i.e.*, "The priests anoint thee, O tree! with celestial honey (butter); provide (us) with wealth if thou standest here erected, or if thou art lying on thy mother (earth)." The "celestial honey" is the melted butter (with which the priests anoint the Yûpa). (The second half verse from) "provide us," &c., means: "thou mayest stand or lie, <sup>2</sup> provide us with wealth."

<sup>2</sup> The Brâhmanam explains here only the two somewhat obscure verbal forms: *tiṣṭhā* and *ṣayāsi* of the mantra, by *tiṣṭhāsi* (2nd person conjunctive, present tense), and *śayāsi* (2nd person conjunctive, middle voice, present tense), which are in the common Samskrit language equally obsolete: *tiṣṭhā* stands instead of *tiṣṭhāsi*, 2nd person conjunctive, present tense of the shorter form.

(The Hotar repeats the mantra.) *Uchchhrayasva*, &c. (3, 8, 3), i.e., "be raised, O tree! on the surface of the soil; thou who hast well lain (on the ground), grant splendour to the carrying up of the [75] sacrifice (to heaven)." This (verse) is appropriate to (the occasion of) erecting the Yûpa (for it contains the words: "be raised!"). What is appropriate in the sacrifice, that is sure of success. (The words) "on the surface of the soil" mean the surface of that soil over which they raise the Yûpa. (By the words) "thou hast lain well, grant us," &c., the Hotar asks for a blessing (from the Yûpa).

(The Hotar repeats:) *samiddhasya śrayamânaḥ* " (3, 8, 2), i.e., "placed before the (fire) which is kindled (here), thou grantest the Brahma power, which is indestructible and provides with abundance offspring. Stand erected, driving far off our enemies (*amati*), for our welfare." By the words: "placed before," &c., he means: placed before it (what is kindled, the fire). By the words: "thou grantest," &c., he asks for a blessing. The wicked enemy (*amati*) is hunger. By the words: "driving far off," &c., he frees the sacrifice as well as the sacrificer from hunger. By the words: "stand erected," &c., he asks for a blessing.

(The Hotar repeats the mantra: *ârdhva â şu na âtaye* (1, 36, 13), i.e., "Stand upright for our protection just as the sungod! Being raised, be a giver of food, when we invoke thee in different ways (metres), whilst the anointing priests are carrying on (the sacrifice)." (As to the expression), *deva na savitâ*, "just as the sungod," the (particle) *na* has with the gods the same meaning as *om* (yes) with these (men);<sup>3</sup> it means *iva*, "like as." By the words, [76] "being raised, be a giver of food," he calls him (the Yûpa) a dispenser of food; he is giving them (men) grain; he dispenses (*sanoti*) it. The words, "*amjaya vâghataḥ*" (the anointing priests are carrying) mean the metres; for by their means the sacrificers call the different gods: "Come to my sacrifice, to my sacrifice!" If many, as it were, bring a sacrifice (at the same time), then the gods come only to the sacrifice of him, at which (there is a Hotar), who having such a knowledge repeats this (mantra).

(The Hotar then repeats:) "*ârdhvo naḥ pâhi*" (1, 36, 14), i.e.,

<sup>3</sup> Sâyana refers the demonstrative pronoun *eşâm* to the Vedas. But there is no sufficient proof to show that the three Vedas are hinted at in this demonstrative. It stands in opposition to *devânâm*; thence it can only refer to men. The meaning of the explanatory remark, that "*na* has with the gods the same meaning as *om* (yes), with men," is, that *na* is here no negative particle, as is generally the case, but affirmative, excluding negation, just as *om*, which is used for solemn affirmation.

<sup>4</sup> This and the preceding verse properly refer to Agni, and not to the Yûpa, as the contents of both clearly show. They form part of a hymn addressed to Agni. They

“(Standing) upright protect us from distress ; with thy beams burn down all carnivorous beings (ghosts). Make us (stand) upright, that we may walk and live ! Mayst thou as messenger carry (our offerings) to the gods ! The wicked carnivorous beings are the Rakṣas. He calls upon him (the Yûpa) to burn the wicked Rakṣas down. (In the second half verse) the word *charathāya*, “that he might walk,” is equivalent to *charaṇāya*, “for walking.”

(By the word “to live”) he rescues the sacrificer, even if he should have been already seized, as it were (by death), and restores him to (the enjoyment of) the whole year. (By the words :) “mayst thou carry,” &c., he asks for a blessing.

(The Hotar then repeats :) “*jāto jāyate sudinave*,” &c. (3, 8, 5), i. e., “After having been born, he (the Yûpa) is growing (to serve) in the prime of his life the [77] sacrifice of mortal man. The wise are busy in decorating (him, the Yûpa) with skill. He as an eloquent messenger of the gods, lifts his voice (that it might be heard by the gods).” He (the Yûpa) is called *jāta*, i. e., born, because he is born by this (by the recital of the first quarter of this verse). (By the word) *vardhamāna*, i. e., growing, they make him (the Yûpa) grow in this manner. (By the words :) *punanti* (i. e., to clean, decorate), they clean him in this manner. (By the words :) “he as an eloquent messenger, &c.,” he announces the Yûpa (the fact of his existence), to the gods.

The Hotar then concludes (the ceremony of anointing the sacrificial post) with the verse “*yuvā suvāsāḥ parivītaḥ*” (3, 8, 4.), i. e., “the youth,<sup>5</sup> decorated with ribands, has arrived ; he is finer (than all trees) which ever grew ; the wise priests raise him up under recital of well-framed thoughts of their mind.” The youth decorated with ribands, is the vital air (the soul), which is covered by the limbs of the body. <sup>6</sup> (By the words :) “he is finer,” &c., he means that he (the Yûpa) is becoming finer (more excellent, beautiful) by this (mantra). By the wise priests (*Kavis*) those who have repeated the hymns are to be understood. Thus by this (māntra) they raise him up.

When the Hotar has repeated these seven verses, which are com-  
 appear to have been selected for being applied to the Yûpa, only on account of the word “*ūrdhva*,” “erected, upwards,” being mentioned in them. The Yûpa, when standing upright, required mantras appropriate to its position, and these appear to have been the only available ones serving this purpose.

<sup>5</sup> There is a pun between *yuvā*, young, a youth, and Yûpa. By this “youth” the Yûpa is to be understood.

<sup>6</sup> The limbs of the body are to correspond with the ribands to be put on the Yûpa.

plete in their form (corresponding to the ceremony for which they are used), the sacrifice is made successful ; that is, the form is complete, when the verse recited alludes to the ceremony which is being performed. Of these seven (verses), he recites the first thrice, and the last thrice ; [78] that makes eleven. The *Triṣṭubh* (metre) namely consists of eleven syllables (*i.e.*, each quarter of the verse). *Triṣṭubh* is Indra's thunderbolt.<sup>7</sup> He who has such a knowledge prospers through these verses which reside in Indra. By repeating the first and last verses thrice, he ties together both ends of the sacrifice to fasten and tighten them, in order to prevent (the sacrifice) from slipping down.

### 3.

(*Speculations on the Yûpa, and the Meaning of the Sacrificial Animal.*)

They (the theologians) argue the question : Is the Yûpa to remain standing (before the fire), or is it to be thrown (into the fire) ? They answer : ) For him who desires cattle, it may remain standing. (About this the following story is reported). Once upon a time cattle did not stand still to be taken by the gods for food. Having run away, they stood still (and turning towards the gods), said repeatedly : You shall not obtain us ! No ! no ! Thereupon the gods saw that Yûpa-weapon which they erected. Thus they frightened the animals, which then returned to them. That is the reason, that up to this day, the (sacrificial) animals are turned towards the Yûpa, (*i.e.*, the head being bent towards the sacrificial post to which they are tied). Then they stood still to be taken by the gods for their food. The (sacrificial) animals of him who has such a knowledge, and whose Yûpa stands erected, stand still to be taken by him for his food. [79] He (the Adhvaryu) should afterwards throw the Yûpa of that sacrificer who desires heaven (into the fire). For the former (sacrificers) actually used to throw the Yûpa (into the fire), after it had been used for tying the sacrificial animal to it. For the sacrificer is the Yûpa, and the bunch<sup>8</sup> of Darbha grass (*prastara*) is the sacrificer (also), and Agni is the

<sup>7</sup> The Yûpa represents Indra's thunderbolt, see 2, 1. Thence the author is anxiously looking out for a relationship between the Yûpa and anything belonging to Indra. Here he finds it in the circumstance, that, if the repetitions are counted, the number of the mantras required for the ceremony of anointing, raising, and decorating the Yûpa, amounts to eleven, which is the principal number of Indra's sacred metre, *Triṣṭubh*.

<sup>8</sup> At the beginning of the sacrifice the Adhvaryu makes of the load of Darbha or sacred grass, which has been brought to the sacrificial compound, seven *muṣṭis* or bunches, each of which is tied together with a stalk of grass, just as the Baresma (Barsom) of the Parsis. The several names of these seven bunches are : (1) *yajamāna muṣṭi*, the bunch kept by the sacrificer himself in his hand as long as the sacrifice lasts. (2) Three bunches form the *Barhis*, or the covering of the Vedi on which the sacrificial vessels are put. These are unloosened and spread all over the Vedi. (3) *Prastara*. This

womb of the gods. By means of the invocation offerings (*âhuti*), the sacrificer joins the womb of the gods, and will go with a golden body to the celestial world.<sup>9</sup>

The sacrificers who lived after the ancient ones, observed that the *svaru*,<sup>10</sup> being a piece of the Yûpa (represents the whole of it). He (who now brings a sacrifice) should, therefore, throw it, at this time, afterwards (into the fire). In this way, any thing obtainable through the throwing of the Yûpa (into the fire), as well as that one obtainable through its remaining standing, is obtained.

[ 30 ] The man who is initiated (into the sacrificial mysteries) offers himself to all deities. Agni represents all deities, and Soma represents all deities. When he (the sacrificer) offers the animal to *Agni-Soma*,<sup>11</sup> he releases himself (by being represented by the animal) from being offered to all deities.<sup>12</sup>

They say : the animal to be offered to Agni-Soma, must be of two colours,<sup>13</sup> because it belongs to two deities. But this (precept) is not to be attended to. A fat animal is to be sacrificed ; because animals are of a fat complexion, and the sacrificer (if compared with them) certainly lean. When the animal is fat, the sacrificer thrives through its marrow.

They say : "do not eat from the animal offered to Agni-Soma." Who eats from this animal, eats from human flesh ; because the sacrificer re-

bunch, which must remain tied, is put over the Darbha of the Vedi. (4) *Paribhojani*. From this bunch the Adhvaryu takes a handful out for each priest, and the sacrificer and his wife, which they then use for their seat. (5) *Veda*. This bunch is made double in its first part ; the latter part is cut off and has to remain on the Vedi ; it is called *parivâsana*. The *Veda* itself is always wandering from one priest to another, and is given to the sacrificer and his wife. It is handed over to the latter only when one of the priests makes her recite a mantra. In our passage here, *prastara* cannot mean the bunch which is put on the Vedi, but we must understand by it the *Yajamana musti*.

<sup>9</sup> If the Yûpa represents the sacrificer, then his ascent to heaven is effected by the throwing into the fire of the former.

<sup>10</sup> *Svaru* means " shavings." A small piece of the Yûpa is put into the *Juhu* (sacrificial ladle) and thrown into the fire by the words : " may thy smoke go to heaven."

<sup>11</sup> The name of the animal, or animals, sacrificed on the day previous to the Soma festival, as well as that of the day itself, is *Agnisamîya*.

<sup>12</sup> The same idea is expressed in the Kauaṣṭhiki Brâhmanam 10, 3. अग्नीषोमयोर्वा एष आत्म्यापद्येतेया दीक्षते तद्यदुपवसथेऽग्नीषोमीय पशुमाहृत आत्मनिष्क्रयणो देवार्थैष तेन आत्मानं निष्क्रियानृणो भूवाय भजते तस्मादु तस्य नाभीयात्, i.e., He who is initiated (into the sacrificial mysteries) falls into the very mouth of Agni-Soma (to be their food). That is the reason, that the sacrificer kills on the day previous to the Soma festival an animal being devoted to Agni-Soma, thus redeeming himself (from the obligation of being himself sacrificed.) He then brings his (Soma) sacrifice after having thus redeemed himself, and become free from debts. Thence the sacrificer ought not to eat of the flesh of this (animal).

<sup>13</sup> White and black according to Sâyana.

leases himself (from being sacrificed) by means of the animal." But this (precept) is not to be attended to.

The animal offered to Agni-Soma is an offering to Vṛitraghna (Indra). For Indra slew Vṛitra through Agni-Soma. Both then said to him : "Thou hast slain Vṛitra through us, let us choose a boon from thee." Choose yourselves, answered he. Thus they [81] chose this boon from him. Thus they receive (now as their food) the animal which is sacrificed the day previous to the Soma feast.

This is their everlasting portion chosen by them. Thence one ought to take pieces of it, and eat them.

#### 4.

(The Aprî verses.¹)

The Hotar repeats the Aprî verses. These are brightness and sacred knowledge. Through brightness and sacred knowledge the Hotar thus makes thrive the sacrificer.

[82] (First) he recites a Yâjyâ verse for the wooden sticks (*samidhaḥ*) which are used as fuel." These are the vital airs. The vital airs kindle

¹ The so called Aprî verses, i.e., verses of invitation, occupy at the animal sacrifice the same rank which the *prayâjas* have at the Iṣṭis. By means of them certain divine beings (who do not get any share in the principal part of the sacrifice) are invited and satisfied chiefly with butter. The number of these *prayâjas* or Aprî verses varies according to the Iṣṭis, of which they are the introductory part. At the common Iṣṭis, such as *Darsa-pûrṇima*, there are five (see Âśv. Śr. S. 1, 5), at the *Châturmāsya-iṣṭi* we have nine (Âśv. 2, 16), and at the *Paśu-iṣṭi* (the animal sacrifice) there are eleven used (Âśv. 3, 2). The number of the latter may, however, rise to twelve, and even thirteen (See Max. Müller's History of Ancient Samskrit Literature, p. 464). At all *Prayâjas*, at the common Iṣṭis as well as at the sacrificial sacrifice, there is a difference in the second deity. Certain Gotras must invoke *Tanûnapât*, others must choose instead of this deity *Narâśansa*. This is distinctly expressed in the words तनूनपादम् आज्यस्य वेत्त्विति द्विर्तयो (प्रयाजः) अन्यत्र वसिष्ठ शुनकात्रिवध्न्यश्वराजन्येभ्यो नराशंसो अग्न आज्यस्यवेत्त्विति तेषां. (Âśv. 1, 5), i.e., the second *Prayâja* mantra (at the *Darsa Pûrṇimâ Iṣṭi*) is : "may *Tanûnapât*, O Agni, taste of this melted butter;" but a different mantra is used by the *Vasiṣṭas*, *Sunakas*, *Atris*, *Vadhryasvas* and individuals belonging to the royal caste. They use the mantra : May *Narâśansa*, O Agni! taste of the melted butter!" On the distribution of the ten Aprî hymns of the *Rigveda Samhitâ*, according to the Gotras, see Max. Müller's History of Ancient Samskrit Literature, p. 466. It clearly follows from this distinction between the invocation of the two deities *Tanûnapât* and *Narâśansa* (both representing a particular kind of Agni), that certain Gotras regarded *Tanûnapât*, others *Narâśansa* as their tutelary deity, or rather as one of their deified ancestors. These Aprî verses seemed to have formed one of the earliest part of the Aryan sacrifices; for we find them in the form of *Afrigîn* also with the Parsis. See my 'Essays on the Sacred language, Writings and Religion of the Parsis. p. 241.

² The formula by which each Aprî verse is introduced, is येश्यजामहे. For each verse there is a separate *praisa*, i.e., order, requisite. This is given by the *Maitra-varuṇa* priest of the Hotar, which always begins with the words होतावचत, and the



this whole universe (give life to it). Thus he pleases the vital airs and puts them into the sacrificer.

He repeats a Yâjyâ verse for *Tanûnapât*. The air inhaled (*prâṇa*) is *Tanûnapât*, because it preserves (*apât*) the bodies (*tanvāḥ*).<sup>1</sup> Thus he pleases the air inhaled, and puts it into the sacrificer.

He repeats a Yâjyâ verse for *Narâśamsa*. *Nara* means offspring, *śamsa* speech. Thus he pleases offspring and speech, and puts them into the sacrificer.

He repeats the Yâjyâ for *Ilaḥ*. *Ilaḥ* means food. Thus he pleases food and puts food into the sacrificer.

He repeats a Yâjyâ for the *Barhis* (sacred grass). *Barhis* is cattle. Thus he pleases the cattle and puts it into the sacrificer.

He repeats the Yâjyâ for the gates (of the sacrificial place). The gates are the rain. Thus he pleases (fertility) and puts it into the sacrificer.

He repeats the Yâjyâ for Dawn and Night. Dawn and Night are day and night. Thus he pleases day and night and puts them into the sacrificer.

He repeats a Yâjyâ for the two Divine Hotars.<sup>2</sup> [83] The air inhaled and exhaled are the two Divine Hotars. Thus he pleases them and puts them into the sacrificer.

He repeats a Yâjyâ for three goddesses.<sup>3</sup> These three goddesses are the air inhaled, the air exhaled, and the air circulating in the body. Thus he pleases them and puts them into the sacrificer.

He repeats a Yâjyâ for *Tvaṣṭâr*. *Tvaṣṭâr* is speech. Speech shapes (*tâṣṭi*), as it were, the whole universe. Thus he pleases speech, and puts it into the sacrificer.

He repeats a Yâjyâ for *Vanaspati* (trees). *Vanaspati* is the life. Thus he pleases life and puts it into the sacrificer.

He repeats a Yâjyâ for the *Svâhâkritis*.<sup>4</sup> These are a firm footing. Thus he puts the sacrificer on a firm footing.

name of the respective deity समिधं तन् नपात, &c, in the accusative. See Vâjasaneyya Saṁhitâ 21, 29-40.

<sup>1</sup> This etymology is apparently wrong. Sâyaṇa explains it in a similar way by *śurirum na pātayati*, he does not make fall the body.

<sup>2</sup> They are, according to Sâyaṇa's Commentary on the Rîgveda Saṁhitâ, i. p. 162 (ed. Müller), the two Agnis, i.e., the fire on earth, and that in the clouds. See also Mâdhava's Commentary on the Vâjasaneyya Saṁhitâ, p. 678, ed. Weber.

<sup>3</sup> They are: *Ilâ* (food), *Sarasvatî* (speech), and *Mahî* or *Bhîratî* (earth). See Vâjasaneyya Saṁhitâ 21, 37.

<sup>4</sup> In the last Prayâja, at every occasion, there occurs the formula *svâhâ* along with all the deities of the respective Iṣṭi, of which the Prajâyas form part. There are as

He ought to repeat such *Apri* verses, as are traceable to a *Riṣi* (of the family of the sacrificer). By doing so the *Hotar* keeps the sacrificer within the relationship (of his ancestors).

## 5.

[84] (*The Carrying of Fire round the Sacrificial Animal.*)

When the fire is carried round<sup>20</sup> (the animal) the *Adhvaryu* says to the *Hotar*: repeat (thy mantras). The *Hotar* then repeats his triplet of verses, addressed to *Agni*, and composed in the *Gâyatri* metre: *agnir hotā no adhvare* (4, 15, 1-3) i.e. (1) *Agni*, our priest, is carried round about like a horse, he who is among gods the god of sacrifices. (2) Like a charioteer *Agni* passes thrice by the sacrifice; to the gods he carries the offering. (3) The master of food, the seer *Agni*, went round the offerings; he bestows riches on the sacrificer.

When the fire is carried round (the animal) then he makes him (*Agni*) prosper by means of his own deity and his own<sub>21</sub> metre. "As a horse he is carried" means: they carry him as if he were a horse, round about. Like a charioteer *Agni* passes thrice by the sacrifice means: he goes round the sacrifice like a charioteer (swiftly). He is called *vajapati* (master of food) because he is the master of (different kinds of) food.

The *Adhvaryu* says: give *Hotar*! the additional order for despatching offerings to the god.<sup>22</sup>

(85) Then the *Maitrāvaruṇa* proceeds to give his orders by the words: may *Agni* be victorious, may he grant (us) food!

They ask: why does the *Maitrāvaruṇa* proceed to give his orders, if the *Adhvaryu* orders the *Hotar* to recite? (The answer is:) The

many *svāhās* as there are deities mentioned. The pronunciation of this formula is called *svāhākṛiti*. Besides the regular deities, there are mentioned the *devā ājyapā*, i.e., the deities who drink melted butter. To make it clear, I write out the fifth *Prayāja* of the *Dikṣanīya* *Iṣṭi*—ये३ यजामहे स्वाहाग्निं स्वाहा सोमं स्वाहाम्राविष्णु स्वाहा देवा आज्यया

जुषाया अग्न आज्यस्य व्यन्तू यौषट्: i.e. (may the Gods) for whom we sacrifice, *Agni*, *Soma*, *Agni*-*Viṣṇu*, and the gods who enjoy melted butter, become pleased and eat of (this) melted butter, "each of them being invited by (*Svāhā*)".—*Sapta hauṭra*. The latter means nothing but "well spoken" (the εὖφρονεῖν of the Greeks).

<sup>20</sup>This ceremony is called *pariyagnikriyā* and is performed by the *Agnid* priest. He takes a firebrand from the *Ahavanīya* fire and carries it to the right side, thrice round the animal which is to be sacrificed.

<sup>21</sup>*Agni* himself is the deity of the hymn in question; it is in *Agni's* metre, i.e., *Gâyatri*.

<sup>22</sup>This second *praiṣa*, or order of one of the *Hotars*, who is here the *Maitrāvaruṇa* to the *Hotar* to repeat his mantras, is called *upapraiṣa*. At the Animal, as well as at the *Soma* sacrifices, the orders for repeating the *Yajyā* mantras are given by the *Maitrāvaruṇa*. As symbol of his power, he receives a stick which he holds in his hand. The *Adhvaryu* gives at these sacrifices only the order for repeating the *Anuvākyās*.

Maitrâvaruṇa is the mind of the sacrifice; the Hotar is the speech of the sacrifice; for speech speaks only if driven (sent) by the mind; because an other-minded<sup>10</sup> speaks the speech of the Asuras which is not agreeable to the Devas. If the Maitrâvaruṇa proceeds to give orders, he stirs up speech by means of the mind. Speech being stirred up by his mind, he secures the offering to the gods (by preventing the Asuras from taking possession of it).

## 6.

*(The Formula to be Recited at the Slaughter of the Animal.*

See Âśv. Śr. S. 3, 3).<sup>11</sup>

The Hotar then says (to the slaughterers): *Ye divine slaughterers, commence (your work), as well as ye who are human!* that is to say, he orders all the slaughterers among gods as well as among men (to commence).

*Bring hither the instruments for killing, ye who are ordering the sacrifice, in behalf of the two masters of the sacrifice.*<sup>12</sup>

(86) The animal is the offering, the sacrificer the master of the offering. Thus he (the Hotar) makes prosper the sacrificer by means of his (the sacrificer's) own offering. Thence they truly say: for whatever deity the animal is killed, that one is the master of the offering. If the animal is to be offered to one deity only, the priest should say: *medha-pataye*<sup>13</sup> "to the master of the sacrifice (singular)"; if to two deities, then he should use the dual "to both the masters of the offering," and if to several deities, then he should use the plural "to the masters of the offering." This is the established custom.

*Bring ye for him fire!* For the animal when carried (to the slaughter) saw death before it. Not wishing to go to the gods, the gods said to it: Come, we will bring thee to heaven! The animal consented and said: One of you should walk before me.

<sup>10</sup> If "mind and speech" are unconnected.

<sup>11</sup> It is called the *Adhrigu-praiṣa-mantra*, i.e., the mantra by which the *Adhrigu* is ordered to kill the animal. The word used for "killer, slaughterer," is "*Samitā*," lit, silence-maker. This peculiar term accurately expresses the mode in which the sacrificial animal is to be killed. They stop its mouth, and beat it severely ten or twelve times on the testicles till it is suffocated. During the act of killing, no voice is to be heard.

<sup>12</sup> Either the sacrificer and his wife, or the two deities, Agniṣomāu, to whom the sacrificial animal is devoted. Sây. says: another Sâkhâ has *Medha-pataye*. In the Kauṣîtaki Brâhmaṇam 10, 4, there is also the dual.

<sup>13</sup> This change in the formula is called *ûha*. See Sâyana's Introduction to Rîgveda, vol. i., p. 10, 11, ed. Müller.

They consented. Agni then walked before it, and it followed after Agni. Thence they say, every animal belongs to Agni, for it followed after him. Thence they carry before the animal fire (*Agni*).

*Spread the (sacred) grass!* The animal lives on herbs. He (the Hotar) thus provides the animal with its entire soul (the herbs being supposed to form part of it).

*The mother, father, brother, sister, friend, and companion should give this (animal) up* (for being slaughtered)! When these words are pronounced, they seize the animal which is (regarded as) entirely given up by its relations (parents, &c.).

*Turn its feet northwards! Make its eye go to the sun, dismiss its breath to the wind, its life to the air, its hearing to the directions, its body to the earth.* [87] In this way he (the Hotar) places it (connects it) with these worlds.

*Take of the skin entire* (without cutting it). *Before opening the navel, tear out the omentum!* *Stop its breathing within* (by stopping its mouth)! Thus he (the Hotar) puts its breath in the animals.

*Make of its breast a piece like an eagle, of its arms* (two pieces, like) *two hatchets, of its forearms* (two pieces, like) *two spikes, of its shoulders* (two pieces, like) *two kaśyapas,*<sup>14</sup> *its loins should be unbroken* (entire); (make of) *its thighs* (two pieces, like) *two shields, of the two kneepans* (two pieces, like) *two oleander leaves; take out its twenty-six ribs according to their order; preserve every limb of it in its integrity.* Thus he benefits all its limbs.

*Dig a ditch in the earth to hide its excrements.* The excrements consist of vegetable food; for the earth is the place for the herbs. Thus the Hotar puts them (the excrements) finally in their proper place.

## 7

*Present the evil spirits with the blood!* For the gods having deprived (once) the evil spirits of their share in the Haviryajñas (such as the Full-and New-moon offerings) apportioned to them the husks and smallest grains,<sup>15</sup> and after having them turned out of the great sacrifice (such as the Soma and animal sacrifices), presented to them the blood. Thence the Hotar pronounces the words: *present the evil spirits with the blood!* By giving them this share he 88 deprives the evil spirits

<sup>14</sup> Probably another name for *kárma*, i.e., tortoise. See Śatapathabrāhm. 7, 5, 1, 2.

<sup>15</sup> The priest having taken these parts, addresses them as follows: "Thou art the share of the evil spirits!" By these words he throws them below the black goat-skin (always required at the sacrifices.) So do the Apastambas.—*Sdy.*

of any other share in the sacrifice.<sup>16</sup> They say : one should not address the evil spirits at the sacrifice, any evil spirits, whichever they might be (Rākṣas, Asuras, &c.) ; for the sacrifice is to be without the evil spirits (not to be disturbed by them). But others say : one should address them ; for he who deprives any one, entitled to a share, of this share, will be punished (by him whom he deprives) ; and if he himself does not suffer the penalty, then his son, and if his son be spared, then his grandson, will suffer it, and thus he resents at him (the son or grandson) what he wanted to resent at you.

However, if the Hotar addresses them, he should do so with a low voice. For both, the low voice and the evil spirits, are, as it were, hidden. If he addresses them with a loud voice, then such a one speaks in the voice of the evil spirits, and is capable of producing Rākṣas-sounds (a horrible, terrific voice). The voice in which the haughty man and the drunkard speak, is that of the evil spirits (Rākṣas). He who has such a knowledge will neither himself become haughty, nor will such a man be among his offspring.

*Do not cut*<sup>17</sup> *the entrails which resemble an owl* (when taking out the omentum), *nor should among your children, O slaughterers ! or among their [89] offspring, any one be found who might cut them.* By speaking these words, he presents these entrails to the slaughterers among the gods as well as to those among men.

The Hotar shall then say thrice : *O Adhriḡu* (and ye others), *kill* (the animal), *do it well ; kill it, O Adhriḡāu.* After the animal has been killed, (he should say thrice :) *Far may it*<sup>18</sup> (the consequences of murder) be (from us). For *Adhriḡu* among the gods is he who silences<sup>19</sup> (the animal) and the *Apāpa* (away, away !) is he who puts it down. By speak-

<sup>16</sup> According to the Âpastamba Sûtras, the priest takes the thick ends of the sacrificial grass in his left hand, besmears them with blood, and by the recital of the words, *raḡsasam bhāgo sî*, i.e., "thou art the share of the evil spirits," he shakes it up and down, and pours it out from the middle of the bunch. See also the *Hiraṇyakeśi Sraûta Sûtras*, 4, 12.

<sup>17</sup> *Rāviṣṭha* is here to be traced to the root *ru=lu*, to cut, *r* being put instead of *l*, just as we have here *urûka* instead of *ulûka*, an owl. Sâyana explains : *lavanam kuruta. Ravitā*, a cutter, and *ravat* conjunct., are traced by Sây. to the root *ru*, to roar ; but there is no reason to take the word here in another sense than *rāviṣṭha* in the preceding sentence.

<sup>18</sup> *Apāpa*. This formula is evidently nothing but the repetition of the particle *apa*, away ! It was very early misunderstood, as we may see from the very explanation given of it by the author of our Brâhmanam ; for he takes it as *apāpah*, i.e., guiltless, and makes it the name of one of the divine slaughterers.

<sup>19</sup> He is the proper *śamitā* or silencer.

ing those words, he surrenders the animal to those who silence it (by stopping its mouth), and to those who butcher it.

The Hotar then mutters (he makes *japa*) : " O slaughterers ! may all good you might do abide by us ! and all mischief you might do go elsewhere." The Hotar <sup>20</sup> gives by (this) speech the order (for killing the animal), for Agni had given the order for killing (the animal) with the same words when he was the Hotar of the gods.

By those words (the *japa* mentioned) the Hotar removes (all evil consequences) from those who suffocate the animal and those who butcher it, in all that they might transgress the rule by cutting one [90] piece too soon, the other too late, or by cutting a too large, or a too small piece. The Hotar, enjoying this happiness, clears himself (from all guilt), and attains the full length of his life (and it serves the sacrificer) for obtaining his full life. He who has such a knowledge, attains the full length of his life.

### 8.

*(The Animals fit for being Sacrificed. The Offering of the Purodāsa, forming part of the Animal Sacrifice.)*

The gods killed a man for their sacrifice. But that part in him, which was fit for being made an offering, went out and entered a horse. Thence the horse became an animal fit for being sacrificed. The gods then dismissed that man after that part which was only fit for being offered had gone from him, whereupon he became deformed. <sup>21</sup>

The gods killed the horse ; but the part fit for being sacrificed (the *medha*) went out of it, and entered an ox ; thence the ox became an animal fit for being sacrificed. The gods then dismissed (this horse) after the sacrificial part had gone from it, whereupon it turned to a white deer.

The gods killed the ox ; but the part fit for being sacrificed went out of the ox, and entered a sheep ; thence the sheep became fit for being sacrificed. The gods then dismissed the ox which turned to a gayal (*bos goaevus*).

The gods killed the sheep ; but the part fit for being sacrificed went out of the sheep, and entered [91] a goat ; thence the goat became fit for

<sup>20</sup> The Hotar must recite at the sacrifice the whole formula, from "Ye divine slaughterers," &c. The whole of it, consisting of many so called *Prāiṣas* or orders ought properly to be repeated, by the *Adhvaryu*, who generally calls upon the different priests to do their respective duties. This exception to the rule is here explained by a reference to what Agni, the model Hotar, had once done when officiating at a sacrifice brought by the gods.

<sup>21</sup> In the original : *kimpuruṣa*. According to the original etymological meaning, the word signifies "a deformed or low man." In later mythology, the *kimpuruṣas* or *kinnaras* were attached to *Kuvera*, the god of treasures. They were regarded as musicians. But this meaning is certainly not applicable here. The author very likely means a dwarf.

being sacrificed. The gods dismissed the sheep, which turned to a camel.

The sacrificial part (the *medha*) remained for the longest time (longer than in the other animals) in the goat ; thence is the goat among all these animals pre-eminently fit (for being sacrificed).

The gods killed the goat ; but the part fit for being sacrificed went out of it, and entered the earth. Thence the earth is fit for being offered. The gods then dismissed the goat, which turned to a *Śarabha*.<sup>22</sup>

All those animals from which the sacrificial part had gone, are unfit for being sacrificed, thence one should not eat (their flesh).<sup>23</sup>

After the sacrificial part had entered the earth, the gods surrounded it (so that no escape was possible). It then turned to rice. When they (therefore) divide the Purodāśa into parts, after they have killed the animal, then they do it, wishing "might our animal sacrifice be performed with the sacrificial part (which is contained in the rice of the Purodāśa)! might our sacrificial part be provided with the whole sacrificial essence!" The sacrificial animal of him who has such a knowledge becomes then provided with the sacrificial part, with the whole sacrificial essence.

[92] (*The Relation of the Rice Cake Offering to that of Flesh.  
The Vapâ and Purodāśa Offerings*).

The Purodāśa (offered at the animal sacrifice) is the animal which is killed. The chaff and straw of the rice of which it consists are the hairs of the animal, its husks<sup>24</sup> the skin, its smallest particles the blood, all the fine particles to which the (cleaned) rice is ground (for making, by kneading it with water, a ball) represent the flesh (of the animal), and whatever other substantial part<sup>25</sup> is in the rice, are the bones (of the animal). He who offers the Purodāśa, offers the sacrificial substance of all animals (for the latter is contained in the rice of the Purodāśa). Thence they say: the performance of the Purodāśa offering is to be attended to.

<sup>22</sup> A fabulous animal, supposed to have eight legs, and to kill lions.

<sup>23</sup> That is to say : all beings who owe their origin to a loss of the sacrificial part in a higher species of the same class, such as the dwarf, the gayal, the camel, &c., are unfit to be used as food. Here is a hint given as to why certain animals are allowed and others prohibited to be eaten. We see from this passage clearly, that animal food was very extensively used in the Vedic times.

<sup>24</sup> The husks, *tuṣa*, fall off when the rice is beaten for the first time ; the thinnest particles, which fall off, when the grains are completely made bare and white by continued beating, are called *phalīkaraṇas*.

<sup>25</sup> *Kiñchitkam sâram*. *Kiñchitaka* is an adjective of the indefinite pronoun *Kiñchit*, having, as Sây. remarks, the sense of "all."

Now he recites the Yājyâ for the Vapâ (which is about to be offered): *yuvam etāni divi*, i.e. Ye, O Agni and Soma, have placed, by your joint labours, those lights on the sky! ye, Agni and Soma, have liberated the rivers which had been taken (by demons), from imprecation and defilement. (Rigveda 1, 93, 5.)

The man who is initiated into the sacrificial mystery (the Dīkṣita) is seized by all the gods (as their property). Thence they say: he should not eat of a thing dedicated (to the gods).<sup>66</sup> But others say: he should eat when the Vapâ is offered; for the Hotar [93] liberates the sacrificer from the gods by (the last words of the mantra just mentioned): "Ye, Agni and Soma, have liberated the (rivers) which had been taken." Consequently, he becomes a sacrificer (a yajamāna), and ceases to belong as a Dīkṣita exclusively to the gods.<sup>67</sup>

Now follows the Yājyâ verse for the Purodâśa (mentioned: *ānyam divo mātariśvâ* (1, 93, 6), i.e., Mātariśvâ brought from heaven another (Soma),<sup>68</sup> and the eagle struck out another (Agni, fire) of the rock, &c. (On account of the meaning of the last words "and the eagle," &c., the verse is used as Yājyâ for the Purodâśa offering.) For it expresses the idea, that the sacrificial essence had gone out and had been taken away (from man, horse, &c.), as it were, just as (Agni) had come out (of the rock).

With the verse: Taste (O Agni) the offerings, burn them well, &c., (3, 54, 22), the Hotar makes the *Sviṣṭakṛit* of the Purodâśa. By this mantra the Hotar makes the sacrificer enjoy such an offering (to be granted by the gods in return for the gift), and acquires for himself food and milky essences.

He now calls the *Iḷâ* (and eats from the Purodâśa). For *Iḷâ* means cattle; (by doing so) he therefore calls cattle, and provides the sacrificer with them.

<sup>66</sup> The text offers some difficulties; it literally means: he should not eat of the Dīkṣita, which latter word can here not be taken in its usual sense, "one initiated into the sacrificial rites," but in that of a thing consecrated to the gods. Sây. gets over the difficulty by inserting the word *grīhe* after *dīkṣitasya*, and understands it of a meal to be taken in the house of a sacrificer when the Vapâ offering is performed.

<sup>67</sup> As a Yajamāna, he is allowed to eat again.

<sup>68</sup> This refers to the legend of Soma being abstracted from heaven by the Gāyatrī, in the shape of an eagle, or by Mātariśvâ, the Prometheus of the Vedic tradition. See Kuhn, *Die Herabkunft des Feuers und Göttertranks*. Alt. Br. 3, 25-27.



(The Offering of Parts of the Body of the Animal. The Manotâ).

The Adhvaryu now says (to the Hotar) : recite the verses appropriate to<sup>99</sup> the offering of the [94] parts of the sacrificial animal which are cut off for the *Manotâ*.<sup>90</sup> He then repeats the hymn : Thou, O Agni, art the first *Manotâ* (6, 1). (This hymn being exclusively devoted to Agni), and the sacrificial animal belonging to another deity (besides Agni, viz., Soma), they ask : Why does he recite verses, (exclusively) addressed to Agni, when the sacrificial parts (of the animal) intended for the *Manotâ* are being cut off ? (The answer is :) There are three *Manotâs* among the gods, in which all their thoughts are plotted and woven, viz., *Vâch* (speech), *Gâus* (the cow), and *Agni*, in every one of whom the thoughts of the gods are plotted and woven ; but Agni is the complete *Manotâ* (the centre for all [95] thoughts) ; for in him all *Manotâs* are gathered. For this reason the priest repeats verses as *anuvâkyâs* addressed to Agni at that occasion. By the verse : "O Agni-Soma, eat the food which is waiting (for you) &c. (1, 93, 7)," he makes the *Yâjyâ* to the offering, This verse ensures, on account of the words "food" (*haviṣo*) and "waiting for you" (*prasthitasya*), success. For the offering of him who has such a know-

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<sup>99</sup> After the *Vapâ* (omentum) and the *Purodâśa*, which forms part of the animal sacrifice have been thrown into the fire, the Adhvaryus offer different parts of the body of the slaughtered animal. Most of them are put in the *Juhû*—ladle, some in the *Upabhrîṭ*. For the Adhvaryu generally holds, when giving an oblation, two ladles, *Juhû* and *Upabhrîṭ*, in his hand, placing the first over the latter. The names of the parts of the body which are to be sacrificed, are differently stated in the *Kâṭiya* (6, 7, 6-11) and *Hiraṇyakeśi* Sūtras (4, 14), but they appear to mean always the same parts. They are : the heart, tongue, the breast, the two sides (with the ribs which are not to be broken), the liver (called *yakṛit* in *Kat.*, and *tanimaṇ* in the *Hiraṇyakeśi* and *Bâudhâyana* Sūtras), the two reins (*vakṣâu* in the *K.*, *atasnû* in the *H.* and *B.* Sūtras), the left shoulder blade (*savyam* dos in *H.* and *B.*, *savyasakthipûr-vanadukam* in *K.*), the right part of the loins, the middle part of the anus. These are put in the *Juhû*. The remainder, the right shoulder blade, the third part of the anus which is very small, and the left part of the loins are put in the *Upabhrîṭ*. Besides the penis (*varṣiṣṭha*), the straight gut (*vanīṣṭha*), and the tail are cut off for being sacrificed. If the parts to be given with the *Juhû* and *Upabhrîṭ* are fried and dripped over with melted butter, then is the Hotar ordered to repeat the *Anuvâkyâ* mantra by the words : *manotâyâi haviṣo avadīyamanasya anubrûhi*, i.e., "repeat a mantra to the offering, which has been cut off for the *Manotâ*." This offering which is called the *angayâga*, is given to the *Manotâ*, the weaver of thoughts, who is said to be Agni.

<sup>90</sup> The word is explained by *Sâyaṇa* as a compound of *man* and *otâ*, which means, literally, the "weaving of thoughts," that is, the seat of intelligence. Here it is used as a feminine ; but in the hymn referred to, it is evidently a masculine : *prathamô manotâ*, "the first weaver of thoughts," which means about the same as "the first poet or priest," another denomination of Agni.

ledge ensures success and goes to the gods (only) by means of all parts of a particular ceremony being well performed.<sup>31</sup>

He gives an offering to Vanaspati'' (the vegetable [96] kingdom). Vanaspati is the vital air; therefore, the offering of him who, knowing this, sacrifices to Vanaspati, goes endowed with life to the gods.

He gives an offering to the *Sviṣṭakṛit*.<sup>33</sup> The *Sviṣṭakṛit* is the footing on which he finally places the sacrificer.

<sup>31</sup> The verses should be always in accordance with the sacrificial act.

<sup>32</sup> The offering of melted butter to Vanaspati (in form of the Yûpa) takes place immediately after the so-called *vasâhoma*, or the offering of the water in which entrails (heart, &c.) of the slaughtered animal have been fried. In the Apastamba Sûtras, the performance is thus described as Sâ'y. mentions. The Adhvaryu puts a plant on the *Juhû* (large ladle), takes once liquid âjyâ (melted butter), drips it twice about it (the plant), and says to the Hotar: address Vanaspati." He then first repeats an Anuvâkyâ: *devebhyo vanaspataye*. I give here the text of this mantra, which I found in its entirety only in the Sapta-hâutra prayoga.

देवेभ्यो वनस्पत हवींषि हिरण्यपर्णं प्रदिवस्ते अर्थम् । प्रदक्षिणिद्वशनया विभूय ऋतस्य वक्षि पथिभी  
रजिष्ठोम् ॥

i. e., Mayst thou, O tree (the Yūpa), with golden leaves of old, who art quite straight after having been freed from the bonds (with which thou wert tied), carry up, on the paths of right, turning towards the south, the offerings for thy own sake to the gods! (The "bonds" refer to the cord with which the animal was tied to the Yūpa; they are to be taken off. The golden leaves refer to the decoration of the Yūpa with ribands. "For thy own sake;" this offering belongs to himself.)

After the Hotar has repeated this Anuvākya, the Maitravaruṇa then gives the *praiṣa* (orders) to repeat the Yājñya mantra by the words : होता यच्चद्वनस्पतिं, &c. (See the mantra in full in the Vājasaneyā-Saṃh. 21, 46, with some deviations.)

The Hotar thereupon repeats the Yâjyâ mantra, which runs as follows :

ये ३ यजामहे । वनस्पते रशनया नियूय पिष्टतमया वयुननानि विद्वान् ॥ वह देवभ्रा दिधिषो  
हवींषि प्रवृद्धातारममृतेषु वोचा । वौषट् ॥

O tree! after having been loosened from the nicely decorated cord, thou, who art experienced in wisdom and knowledge, carry up to the gods the offerings, and proclaim to the immortals the (name of the) giver!

" After the oblation to Vanaspati follows that to Agni Svīṣṭakṛit, including all the deities of the animal sacrifice, viz., Agni, Soma, Agni-Somāu, Indrāgni, Āsvinau Vanaspati, Devā ājyapā (deities which drink melted butter). The Anuvākya of the Svīṣṭakṛit oblation is at the animal sacrifice the same as at other Iṣṭis, viz : पित्रोहि देवानुरातो (Rigveda 10, 1, 2, Āsv. Śr. S. 1, 6). Then follows the praiṣa by the Maitravaruṇa, where the names of all the deities of the Iṣṭi (as given above) are mentioned. It runs as follows :

होता यच्चदग्निं स्विष्टकृतमयाल् अग्निरग्नेराज्यस्य हविषः प्रिया धामान्ययाट् सोमस्याज्यस्य हविषः प्रिया धामान्ययाल् प्रीषोमगैरश्वागस्य हविषः प्रिया धामान्ययात् लिङ्गाग्न्योरश्वागस्य हविषः प्रिया धामान्यया कश्विनोरश्वागस्य हविषः प्रिया धामान्यया हवनस्पतेः प्रिया पाथांस्थयाट् देवानामाज्यपानां प्रिया धामानि यच्चदग्नेर्होतुः प्रिया धामानि यच्चत्स्वं माहिप्रानमायजतामेज्या इषः कृणोतु सो अथश्वा जातवेदा जुषतां हविर्होतृत्यज Saptā Hāutra (compare Vājasaneyā S. 21, 47. On the form of the Svistakṛit, see Adv. Cr. S. 1, 6). The Yajya mantra is : अग्ने यदध (4, 15, 14). which is preceded by

He calles णा.<sup>११</sup> The cattle are णा. By calling her, he calls cattle and provides the sacrificer with them.

## [97] SECOND CHAPTER.

(The Remaining Rites of the Animal Sacrifice. The Prâtar-ânuvâka).

### 11.

(Why fire is carried round the sacrificial animal.)

The Devas spread the sacrifice. When doing so, the Asuras attacked them, intending to put an obstacle in their way (to prevent the successful performance of the sacrifice). The attack was made against the sacrificial post from the eastern direction, after the animal had been consecrated by the Aprî verses (see 2, 4), and before the fire was carried round the animal. The Devas awoke, and surrounded, for their own protection, as well as for that of the sacrifice (the place) with a three-fold wall resembling fire. The Asuras seeing those walls shining and blazing, did not venture an attack, but ran away. Thus the Devas defeated the Asuras on the eastern side as well as on the western. For this reason the sacrificers perform the rite of carrying fire round (the animal, when consecrated), and have a mantra recited; for they thus surround (the animal) with a three-fold wall, shining like fire, for their own protection and that of the sacrifice.

After the animal is consecrated, and fire carried around it, they take it northwards. They carry before it a firebrand, meaning thereby that the animal is ultimately the sacrificer himself; they believe that he will go to heaven, having that light (the firebrand) [98] carried before him. And in this way he really goes to heaven.

The Adhvaryu throws sacred grass (*barhis*) on the spot where they are to kill the animal. When they carry it outside the Vedi, after having consecrated and carried fire round it, they make it sit on the sacred grass (*barhis*).

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the *âgur* : ये ३ यजामहे, and followed by the *Vaṣaṭkâra*. One of the rules laid down for the *Sviṣṭakṛit* mantras and the respective *praiṣas*, as far as they are not taken from the *Saṁhitâ* of *Rigveda*, is, that all the deities of the *Iṣṭi* must be mentioned along with the expression : प्रिया धामानि, i.e., beloved residence; the name of the deity always precedes it in the genitive.

"After the *Sviṣṭakṛit* is over, the remainder of the offerings, which are at the animal sacrifice, flesh is eaten by the priests and the sacrificer. The *Idâpâtra* in which the dish is placed is held up and *Ilâ*, the personification of food, called to appear. This "calling," of *Ilâ* is always the same. The formula is given in the *Âśval. Śr. Sûtras* 1, 7 :

इजोपहृता सह दिवा०

1 *Agnîdhra* is performing this rite. See 2, 5.

They dig a ditch for its excrements. The excrements consist of herbs ; the earth is the proper place for herbs ; thus he puts them at the end in their proper place (by throwing them into a ditch, dug in the earth).

They say : when the animal is the offering, then many parts (of this offering) go off (are not used), such as hairs, skin, blood, half-digested food, hoofs, the two horns, some pieces of flesh which fall to the ground. (Such being the case) in what way then is the deficiency made up ? The answer is : if they sacrifice Purodâśa, divided into its proper parts along with the animal, then the animal sacrifice is made complete. When the sacrificial essence had gone from the animals, both rice and barley sprang out of it. When they offer Purodâśa, divided into its proper parts along with the animal, then they should think, "our animal was sacrificed with the sacrificial essence in it ; our animal has been sacrificed in its entirety." The animal of him who has this knowledge is sacrificed in its entirety.

## 12.

*(The Offering of the Drops which fall from the Omentum).*

After the Vapâ (omentum) has been torn out (of the belly), they bring it (to the fire for being fried). The Adhvaryu causes to drip out of a Sruva drops of hot melted butter. When the drops are falling [99] (to the ground), the Adhvaryu orders the Hotar to recite the mantra appropriate to the drops (falling down). For the drops belong to all deities. He might think, they are not mine. (I, the priest, have nothing to do with them) ; they may, therefore, uninvited go to the gods ; (but he ought to repeat mantras for them).

He repeats the Anuvâkyâ (for the drops :) "Be favourable to our loud voice (to be heard at a distance) which is agreeable to the gods, when swallowing our offerings with thy mouth ! (1, 75, 1.)" By this mantra he throws the drops into the mouth of Agni. He further repeats the hymn : "Bring this our sacrifice among the gods" (3, 21). By the words (of the second pada of the first verse :) "be favourable to our offerings, O Jâtavedas !" he begs for the acceptance of the offerings. In the words (in the third pada of the first verse :) "eat, O Agni, the drops of the marrow" (and the) melted butter," the drops of the marrow and the melted butter are mentioned. The words (of the fourth pada of the first verse :) "eat, O Hotar, having first taken thy seat !" mean : Agni (for he is the Hotar of the gods) eat, after having taken, &c.

(In the first half of the second verse :) "the drops of melted butter drip for thee, O purifier, from the marrow," the drops both of the melted

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2 By *medas*, Bâṃ. understands the Vapâ, which is certainly the right explanation

butter and the marrow are mentioned. (By the second half :) "grant us the best things which are desirable, for worshipping (thee) in the proper way," he pronounces a blessing.

(In the first half of the third verse :) "O ! Agni ! these drops are dripping melted butter for thee, the wise, who art to be worshipped with gifts," the drops (of marrow) are described as "dripping melted butter." [100] (By the second half :) "thou, the best Rīṣi art kindled ; be a carrier of the sacrifice !" he (the priest) orders the sacrifice to be successful.

(In the first half of the fourth verse :) "to thee, O Adhṛigu ! drip the drops of marrow and melted butter, O Agni ! thou strong one !" the drops both, of the marrow and melted butter, are mentioned. (By the second half :) "mayst thou, praised by poets, come (to us) with thy brightly shining flame ! kindly accept our offerings, O wise !" the priest asks the acceptance of the offerings.

(After the recital of the fifth verses :) "we offer to thee the most juicy marrow (the Vapā), taken out of the midst (of the belly) ; these drops (of melted butter) drip on this thin skin<sup>3</sup> (the Vapā), carry them severally up to the gods !" the priest pronounces the formula *Vāuṣaṭ* ! for the drops (and thus concludes the offering of the drops).

He then repeats the same formula (the *Anuṣaṭkāra* as is sacrificing the Soma), O Agni, enjoy the Soma ! (using instead of "Soma" the word "drops.") These drops belong to all the gods. Thence the rain falls, divided in drops, down upon the earth.

### 13.

(On the *Svāhākṛitiḥ* and the Offering of the Vapā).

They ask : which are the *Puronuvākyaḥ*, the *Praīṣas* and the *Yājñas* for the call : *Svāhā* <sup>4</sup> ? (The [101] answer is :) The *Puronuvākyaḥ*

<sup>3</sup> From this passage it is clear that by *medas* in the whole of this hymn, the *Vapā* or omentum is to be understood ; for it is called here *tvach*, i.e., skin, which (although it is very thin) it resembles.

<sup>4</sup> The author of the *Brāhm.* alludes here to a practice which appears to be contrary to the general rules established regarding the offering of oblations. To make it clear, I here extract the passage concerning it from the *Manual*, used by the seven *Hotri* priests (called *Sapta hautra*). On pp. 22, 23 of my manuscript is said, that the *Hotar*, after having repeated the hymn addressed to the drops dripping from the Vapā, is requested by the *Maitrāvaruṇa* (who then gives the *praīṣa*, i.e., order) to make the *Svāhās* (*svāhākṛitiḥ*, i.e., the pronunciation of the formula : *svāhā* ! of the *ājya*, the *medas* (Vapā) of the drops dripping from the Vapā, of the *Svāhākṛitiḥ* in general, and of the verses which are addressed to the oblations in the hymn mentioned (*imam no yajnam*, 3, 21, see above). This order the *Maitrāvaruṇa* concludes by the words : "Svāhā ! the gods pleased with the *Ājya* may first taste the *Ājya* ! *Hotar*, repeat the *Yājñā* !" Thereupon the *Maitrāvaruṇa* repeats a *Puronuvākya* for the offering of two portions of *Ājya*. Then the *Maitrāvaruṇa* orders the *Hotar* to recite two *Yājñas*, one for Agni, the other for Soma,

are just the same as those recited (for the drops), the *Praisa*s and the *Yājyā*s are also the same. They further ask : which are the deities for these *Svāhākritis*? (To this) one should answer, the *Viśve devāḥ*; for there are (at the end) of the *Yājyā* the words, "may the gods eat the oblation over which *Svāhā!* is spoken."

The gods conquered by means of the sacrifice, austerities, penances, and sacrificial oblations the heavenly world. After the *Vapā* had been offered, the heavenly world became apparent to them. Regardless of all the other rites, they went up to heaven by means of the oblation of the *Vapā* (alone). Thereupon Men and *Riṣis* went to the sacrificial place of the gods (to see) [102] whether they might not obtain something worth knowing. Having gone round about and searched all the place, they found nothing but a disembowelled animal lying there. Thence they learnt that verily the value of the animal (for sacrifices) consists only in its *Vapā*, which part is just as much as the whole animal.

When they, at the third libation, fry the remaining portions (all save the *Vapā*) of the animal and offer them, then they do so, wishing, "may our sacrifice be performed with many many oblations! may our sacrifice be performed with the entire animal!"

#### 14.

The oblation of the *Vapā* is just like an oblation of ambrosia; such oblations of ambrosia are (besides) the throwing of the fire\* (produced by the friction of wooden sticks) into the sacrificial hearth, the oblation of *Ājyā* and that of *Soma*. All these oblations are without an (apparent) body (they disappear at once when thrown into the fire). With such bodiless oblations the sacrificer conquers the heavenly world. The *Vapā* is just like sperm; for just as the sperm (when effused) is lost (in the womb), the *Vapā* is lost (disappears in the fire on account of its thinness). Further, the *Vapā* is white like sperm, and, without a substantial body, just as

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in order to induce these deities to accept the offering given after the recital of the *Yājyā*. After having repeated them, he is ordered to repeat the *Yājyā* for the *medas* (*Vapā*), addressing *Agniṣomāu*.

Now the deviation from the general adopted rules of the sacrificial practice is, the formula *Svāhā* is here several times used without having a proper *Anuvākyā* and *Yājyā*. To this practice some performers of sacrifices had raised some objections. But the author of our *Brāhm.* defends the practice, asserting that the *Puronuvākyās* required for the *Svāhākritis* are included in those mentioned for the drops (p. 99), their *praiṣa* is contained in the general *praiṣa*, in the words : *hotar agnim yakṣat*, may the *Hotar* recite the *Yājyā* for *Agni!* &c., which formula the different *Svāhās* follow, one of which is, *Svāhā svāhākṛitīnām* (see above); and their *Yājyā* comprised in the general *Yājyā*, which is according to the *Āśvalāy.* Sutr. 3, 4, the last verse of the *Aprisūktā*.

\* See Ait. Br. 1, 15.

sperm. Blood and flesh making up the substance of the body, the Hotar therefore should say (to the Adhvaryu) : cut off all that has no blood.

The Vapâ oblation must consist of five parts, even if there are only four parts (all except the gold plate) at the sacrificer's disposal. The priest first puts \* melted [103] butter for the Vapâ in the ladle, then follows a thin gold plate, the Vapâ, the melted butter for the gold plate, and (lastly) the dripping of melted butter (on the whole).

They ask : if there is no gold to be had, what should he do then ? (The answer is :) he should first put twice melted butter in the ladle, then the Vapâ, and drip twice hot melted butter on it. The melted butter is ambrosia, the gold is also ambrosia. Therefore everything wished for (by the sacrificer) when throwing the melted butter and the gold (into the ladle), is attainable. Together with the melted butter (to be taken twice), and the gold, the Vapâ oblation consists of five parts.<sup>7</sup>

Man is composed of five parts, viz. hairs, skin, flesh, bones, and marrow. The priest having (by the Vapâ oblation) made (the sacrificer) just such a man (composed of five parts), offers him in Agni, who is the womb of the gods. For Agni is the womb of the gods ; after having grown together in Agni's womb with the (different other) oblations, he then goes up to heaven with a golden body.

### 15.

(On the Repetition of the Prâtar-anuvâka, or Early Morning Prayer, on the Day of the Soma Libation.)

The Adhvaryu orders the Hotar to repeat the mantras appropriate for the gods who appear in the early morning. These gods are Agni, Uşâs (dawn), and the Aśvins (twilight) ; they come, if each of them is addressed in mantras of seven different [104] metres.<sup>8</sup> They come on the call of him who has such knowledge.

As Prajâpati, when he himself was (once) Hotar, was just about to repeat the Prâtar-anuvâka, in the presence of both the Devas and Asuras, he first thought, he will repeat the Prâtar-anuvâka for our benefit ; the latter believed, he will do so for us. He then repeated it for the Devas. Thence the Devas became masters of the Asuras. He who has such a knowledge becomes master of his enemy, adversary, and

\* The technical term for this proceeding is *upa-staraṇam*.

<sup>7</sup> The two others are the Vapâ itself and the hot melted butter dripped on it.

<sup>8</sup> To each of these three deities are mantras in the following seven metres addressed : *Gâyatri*, *Anuṣṭup*, *Triṣṭup*, *Bṛihati*, *Uṣṇih*, *Jagati* and *Pañkti*.

gainsayer. It is called Prâtar-anuvâka (morning prayer); for Prajâpati prayed it early in the morning. It is to be repeated in the dead of night.<sup>9</sup> For people follow in their sayings him, who possesses the whole speech, and the full Brahma, and who has obtained the leadership.<sup>10</sup>

Therefore, the Prâtar-anuvâka is to be repeated in the dead of night: for it must be repeated before people commence talking. Should he, however, repeat the Prâtar-anuvâka after people have commenced talking, he would make the Prâtar-anuvâka (which should be the first speech uttered in the morning) follow the speech of another. (Such being contrary to its nature) it must be repeated in the dead of night. He should repeat it even before the voice of the cock is heard.<sup>11</sup> For all the birds, including the cock, are the [105] mouth (the very end) of the goddess *Nirriti* (destruction, death.) If he thus repeats the Prâtar-anuvâka before the voice of the cock is heard, (he should do so considering) that we cannot utter the sacred words required at a sacrifice, should others already (animals or men) have made their voices heard. Thence (to avoid this) the Prâtar-anuvâka should be repeated in the dead of night. Then verily the Adhvaryu should begin his ceremonies<sup>12</sup> (by calling on the Hotar to repeat the Prâtar-anuvâka), and the Hotar then should repeat it. When the Adhvaryu begins his work (by ordering the Hotar to repeat), he begins with Speech, and the Hotar repeats (the Prâtar-anuvâka) through Speech. Speech is Brahma. Thus every wish which might be attainable either by Speech or Brahma<sup>13</sup> is attained.

## 16.

Prajâpati being just about to repeat the Prâtar-anuvâka, when he was himself Hotar (at his own sacrifice), all the gods were in a state of anxious expectation, as to who of them would be first mentioned. Prajâpati looked about (and, seeing the state of anxiety in which the gods were, thought), if I commence by addressing (the mantra) to one deity only,

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<sup>9</sup> This appears to be the meaning of: *mahati râtiryâh*. Sây. explains it rather artificially "as the great portion of the night following the day on which the animal sacrifice for *Agnişomiya* had been performed.

<sup>10</sup> The author alludes here to the relation of subjects to the king, and of pupils to their teacher.

<sup>11</sup> By *śakuni* only the cock is to be understood. The original form being *kakuni*, we are reminded of the very word "cock." Great importance is attached to this bird in the Zend-Avesta, where it is named *paro-dars*.

<sup>12</sup> The term used is, *upâkaroti*.

<sup>13</sup> Sây. understands here by *speech* the worldly common talk, by *Brahma* the sacred speech, the repetition of the mantras.



how will the other deities have a share (in such an invocation)? He then saw (with his mental eyes) the verse : *âpô revatîr*, i.e., the wealthy waters (10, 30, 12). *Âpo*, i.e. waters, means all deities, and *revatîh* (rich) means also all deities. He thus commenced the Prâtar-anuvâka by this verse, at which all the gods felt joy : (for each of them thought), he first has mentioned *me* ; they all then felt [106] joy when he was repeating the Prâtar-anuvâka. He who has such a knowledge (i.e., who commences his Prâtar-anuvâka by the same verse), commences his Prâtar-anuvâka with a joint address to all the gods.

The Devas were afraid of the Asuras robbing them of their early morning sacrifice (the Prâtar-anuvâka), for they (the Asuras) were so very strong and powerful. But Indra said to them : " Do not be afraid ! I shall strike them with the three-fold power of my morning thunderbolt." He then repeated the verse mentioned (10, 30, 12). This verse is in three respects a thunderbolt, viz., it contains " the destroying waters"<sup>14</sup> (*apô naptryô*), it is in the Trîṣṭubh (Indra's metre, and it contains " speech"<sup>15</sup> (it is recited with a loud voice). With this thunderbolt he struck and destroyed them. Thence the Devas became masters of the Asuras. He who has such a knowledge, becomes master of his enemy, adversary, and gainsayer.

They say : he should be the Hotar who produces in this verse (when reciting it) the number containing all metres. This is the case, if it be repeated thrice. This is the production of the metres.

### 17.

He who wishes for long life, should repeat a hundred verses. For the (full) life of man is a hundred (years) ; he has (besides) a hundred powers, and a hundred senses.<sup>16</sup> (By repeating one hundred verses) [107], the priest secures to the sacrificer his full age, his (mental and bodily) powers, and his senses.

He who wishes for (performing successfully the subsequent great) sacrifices, should repeat 360 verses. For the year consists of 360 days ; such a year (is meant here). The year is Prajâpati. Prajâpati is the sacrifice. The intelligent Hotar who recites 360 verses, turns (in this way) the sacrifice (regarded as a divine being, the mediator between gods and men) towards the sacrificer.

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<sup>14</sup> In the Anukramanikâ, the deity of the song in which this verse occurs, is called *Âpo naptryah*.

<sup>15</sup> *Vâch* has the power of destroying, under certain circumstances, the sacrificer.

<sup>16</sup> According to Sây, the number of "a hundred" for the senses is to be obtained, if the senses are stated at ten, and if to each of them ten tubular vessels, in which they move, are ascribed.

He who wishes for children and cattle, should repeat 720 verses. For so many days and nights make a year (one of 360 days). Prajâpati is the year. For, after he is produced (*prâjayamâna*), the whole universe is produced (*prajâyate*).<sup>17</sup> He who has such a knowledge, obtains, if being born after Prajâpati (by means of the sacrifice), children and cattle.

If any one who is not recognized as a Brahman, or one who has a bad reputation on account of being charged with crimes, should bring a sacrifice, then 800 verses should be repeated. The Gâyatri consists of eight syllables (three times eight). The gods being of the nature of the Gâyatri, removed the evil consequences of sin and crime. He who has such a knowledge, removes the evil consequences of sin and crime from himself by means of the Gâyatri.

He who wishes for heaven, should repeat a thousand verses. For the heavenly world is at a distance of about 1,000 days' travelling on horse-back from here (this earth). (To repeat a thousand verses, is done) for reaching the heavenly world everywhere. (He who then wishes) for acquisition of things to be enjoyed, and of communion (with the gods), should recite an unlimited number (of verses). For Prajâpati is **[108]** boundless. To Prajâpati belongs the recitation which makes up the Prâtar-anuvâka. Therein are all desires contained. When he repeats an unlimited number (it is done) to obtain fulfilment of all desires. He who has such a knowledge, obtains fulfilment of all wishes.

Thence one should repeat an unlimited<sup>18</sup> number (of verses). He repeats verses of seven (kinds of) metres for Agni; for there are seven worlds of the gods. He who has such a knowledge becomes successful in all of them. He repeats verses of seven (kinds of metres) for Uṣas; for there are seven (kinds of) cattle<sup>19</sup> in villages. He who has such a knowledge, obtains these seven (kinds of) cattle in the villages.

He repeats seven (kinds of verses) for the Aśvins; for Speech spoke in seven (different tones). In as many tones (i.e., seven) then spoke Speech (in all made men). (These seven tones are made) for comprising the whole speech (the worldly talk and singing), the whole Brahma. He repeats verses for three deities; for three worlds are three-fold. (This repetition therefore serves) for conquering (all) these worlds of the gods.

<sup>17</sup> He is the creator.

<sup>18</sup> As many as a Hotar can repeat from after midnight to sunrise.

<sup>19</sup> Such as goats, sheep, cows, horses, asses, camels, &c. As the seventh kind, Apastamba counts man.

## 18.

They ask : how should the Prâtar-anuvâka be repeated? It is to be repeated<sup>20</sup> according to the metres (verses of the same metre to be put together). The metres are the limbs of Prajâpati. He who brings the sacrifice is Prajâpati. For the benefit of the sacrificer, the several verses of the Prâtar-anuvâka are to be recited pada (foot) by pada.<sup>21</sup> For cattle [109] have four feet, (if he do so) he obtains cattle. He should repeat it by half verses. When he repeats it in this way, (then he does so for securing) a footing (to the sacrificer). Man has two legs, and animals have four. He thus places the two-legged sacrificer among the four-legged animals.<sup>22</sup> Thence he should repeat the Prâtar-anuvâka only by half verses.

They ask : the (metres of the) Prâtar-anuvâka being developed,<sup>23</sup> how do they become then undeveloped? The answer should be : if the Brihati metre is not moved from its centre.

Some deities have a share in the invocation offerings, others in the Stomas (the chants of the Sâma singers), others in the metrical verses) (*chhandas*) repeated (by the Hotar). By means of the invocation offerings (*âhutis*), one makes pleased those deities who have a share in these offerings, and, by means of the chants and recitations, those also who have their shares in the Stomas and metres. He who has such a knowledge, makes pleased and well-disposed both parties of deities (those who have their share in the invocation offerings, and those who have theirs in the Stomas and metres).

[110] There are thirty-three gods who drink Soma and thirty-three who do not drink Soma.

The Soma-drinking gods are : eight Vasus, eleven Rudras, twelve

<sup>20</sup> That is to say : he should take together all the verses in the Gâyatrî, or in the Tri-ṭubh or other metres, without mixing them.

<sup>21</sup> There are in most cases four.

<sup>22</sup> The four feet of animals are indicated by the division of each verse into four padas, and the two legs of the sacrificer by the stopping of the voice after the repetition of each half verse.

<sup>23</sup> Âsv. Sr. Sûtr. 4, 13 The regular order of metres which commences by Gâyatrî and goes on by Uṣṇih, Anuṣṭubh, &c., based on the increase by four syllables of each subsequent metre, is not kept in the Prâtar-anuvâka. Uṣṇih is here not second, but fifth; Anuṣṭubh is second. The expression *vyûḥa* means, one metre being produced by an increase of the number of syllables out of the preceding metre. This increase in the Prâtar-anuvâka goes as far as the fourth metre, the Brihati, which is the centre; then the turn from the lower number to the higher commences again. The first turn is Gâyatrî, Anuṣṭubh, Tri-ṭubh, and Brihati; the second Uṣṇih, Jagatî, and Pañkti. There being after the Brihati a return to lower numbers, the development is stopped : thence the Prâtar anuvâka is *avyûḥa* also.

Ādityas, Prajāpati and Vaṣaṭ-kāra. The not-Soma-drinking gods are : eleven Prayājas,<sup>24</sup> eleven Anuyājas,<sup>25</sup> and eleven Upayājas.<sup>26</sup> They [111] have their share in the sacrificial animal. With Soma, he pleases the Soma-drinking deities ; with the animal, those who do not drink Soma. Thus, he who has such a knowledge, makes both parties pleased and well-disposed.

<sup>24</sup> These are the eleven verses of the Apri hymns, see 2, 4.

<sup>25</sup> At the animal sacrifice, there are eleven Anuyājas required. This is briefly stated in Āśv. Śr. Sūtras 4, 6, where, however, in addition to those occurring at a previous sacrifice (Chāturmāsya Iṣṭi), only two are mentioned ; and on reference to the rules on the Chāturmāsya Iṣṭi (2, 16), we find also, in addition to three which are supposed to be already known, only six mentioned. The three primitive ones are then to be found in the rules on the Darśa pūrnima-iṣṭis (1, 8). The formula is for all Anuyājas the same. First comes the name of the respective deity in the nominative, then follow the words : *vasuvane vasudheyasya vetū* (or *vītām*, or *vyantū*). The first Anuyāja, which is addressed to the *barhis*, or sacrificial seat, runs for instance, as follows : देवं बर्हिर्वसुवने वसुधेयस्य वेतू i e. " may the divine sacrificial seat, O giver of wealth (Agni) ! taste of the wealth (food) which is to be put by." The latter expression refers to the remainder of the sacrificial food which had been eaten by the priests and the sacrificer just before the offering of the Anuyājas. The gods are to have a share in the food already eaten. Food is regarded as the wealth to be put by ; for it serves for the acquisition of vigour and strength. The term *vasu* is frequently used with reference to food at the time of eating the remainder of the sacrifice. See 2, 27. The order of the Anuyāja deities at the animal sacrifice is the following : (1) *devīr dvārāḥ* (the gates), (2) *uśāśā-naktā* (dawn and night), (3) *devī joṣṭrī* (satiation), (4) *ūrj* and *āhuti* (vigour and oblation), (5) *daivya hotārā* (the two divine Hotars, i.e., the fire on earth and that in the sky), (6) *tisro devīr* (the three deities : *Ilā*, *Surasvatī*, and *Bhārati*, see 2, 5), (7) *barhis*, (8) *narāsamsa* (see 2, 5), (9) *vanaspati*, (10) *barhīr vāritinām* (the stalks of *kusā* grass, thrown in water jars, (11) *Agni Sviṣṭakṛit*.

<sup>26</sup> The *Upayājas*, or supplementary offerings, accompany the Anuyājas. At the same time that the Hotar is repeating the Anuyāja mantras, and the Adhvaryu is throwing at the end of each an oblation into the fire, the Pratiprasthātā, who is the constant assistant of the Adhvaryu, offers eleven pieces of the guts of the slaughtered animal, and accompanies his offerings with eleven Yajusmantras (see them in the Vājasaneyā Saṁhitā 6, 21, and Taittirīya Saṁh. 1, 3, 11). All conclude with : *svāhā*. On comparing their text in the Vājasaneyā S., with that in the Taittirīya S., we find some differences in the order of these mantras. The deities are the same. They are according to the Taitt. S. the following ones : (1) Ocean, (2) Air, (3) Savitar, (4) Day and Night, (5) Mitrāvaruṇa, (6) Soma, (7) the Sacrifice, (8) the Metres, (9) Heaven and Earth, (10) the Divine Clouds (*nabhas*, invoked for giving rain according to Sāyaṇa's commentary on the Taitt. S. vol. i. p. 550, ed. Cowell), (11) Agni Vaiśvānara. The Hotar has nothing to do with the Upayājas. All is performed by the Pratiprasthātā. We find the whole ceremony minutely described in the Hiraṇyakeśi-Srauta-Sūtras (4, 16, 17). The charcoals for kindling the fire for these offerings are taken from the fire which is on the place where the animal is slaughtered. These charcoals are (as I am orally informed) put on the so-called *Dhiṣṇya*, or small fire-place behind which the Hotar is sitting, and which is between the *Agnīdhra* and *Mārjālī* fires. On the same place the tail of the animal, the principal part of which belongs to the " wives of gods," is sacrificed.

He concludes with the verse : *abhāt uṣā ruṣatpāsur* (5, 75, 9), i.e., aurora appeared with the roaring cattle.

They ask : if he repeats three liturgies (*kratus*)<sup>1</sup> addressed to Agni, Uṣās, and the Aśvins, how can his concluding (the whole liturgy) with one verse only be accounted for? (The answer is :) all three deities are contained (in this verse). (The first pada :) “aurora appeared with the roaring cattle,” is appropriate to Uṣās. (The second pada :) “Agni is put in at the proper time,” belongs to Agni. (The second half verse :) “O, ye mighty (brothers !), your immortal carriage is yoked, hear my sweet voice !” belongs to the Aśvins. When he thus concludes with (this) one verse, then all three liturgies have their place in it.

### [112] THIRD CHAPTER.

(The Apo Naptrīyam Ceremony. The Upāmśu and Antaryāma Oblations. The Hotar has no share in the Bahiṣpavamāna Meal. The Libation for Mitrā-Varuṇa to be mixed with milk. On the Purodāśas belonging to the Libations. Haviṣpaṅkti. Akṣara-paṅkti. Narāśamsa-paṅkti. Savana-paṅkti).

#### 19.

(Story of the Śūdra Rīṣi Kavaṣa<sup>1</sup>).

The Rīṣis, when once holding a sacrificial session on (the banks of) the Sarasvatī, expelled Kavaṣa, the (113) son of Ilūṣa, from (their) Soma

<sup>1</sup> This term denotes the parts of the Prātar-anuvāka which introduces the Soma sacrifice.

<sup>1</sup> In the Kauṣītaki Brāhmaṇam (12, 3), the story of Kavaṣa is reported in the following way :—

माध्यमाः सरस्वत्यां सत्रमासत तद्वापि कवषो मध्ये निषसाद् । तं हेम उपोदुर्दास्या वै त्वं पुत्रोऽसि न वयं त्वया सह मन्त्रिष्याम इति स ह क्रुद्धः प्रद्वन्त्सरस्वतीमेतेन सूक्तेन तुष्टाव । तं हेयमन्वेयाय त उ हेमे निरागा इव मेनिरे तं हान्वावृत्योचुर्ध्रुपे नमस्ते अस्तु मानो हिंसीस्त्वं वै नः श्रेष्ठोऽसि यं ह्वेयमन्वेतीति । तं ह्यज्ञपयामाचकुत्सत्यह क्रोधं विनिन्युः । स एष कवषम्यैष महिमा सूक्तस्य चानुवेदिता ॥  
i.e., the Rīṣis, called the “middle ones” (Gṛtsamada, Viśvāmitra, Vāmadeva, Atri, Bharadvāja, Vasiṣṭha, see Āśv. Grihya Sūtras, 3, 4), held once a sacrificial session on the Sarasvatī. Amongst them there sat Kavaṣa. These (Rīṣis) reproached him (that he had come among them) saying : “Thou art the son of a slave girl, we shall neither eat nor drink with thee.” Having become angry, he ran to the Sarasvatī, and obtained her favour by means of this hymn (*pra devatrā brahma-re*). She followed him. These Rīṣis then thought that he was guiltless. Turning to him, they said, “Rīṣi ! adoration be to thee, do us no harm ! thou art the most excellent among us, for she (Sarasvatī) follows thee.” They made him the manager of the sacrifice, and thus appeased his wrath. This is the importance of Kavaṣa, and he it was who made that hymn known.

The occasion on which Kavaṣa had this hymn revealed to him, is thus related in the Kauṣītaki Brāhm. (12, 1) :—

sacrifice (saying) : How should the son of a slave-girl, a gamester, who is no Brahman, remain among us and become initiated (into all sacrificial rites)? They turned him out (of the place) into a desert, saying, that he should die by thirst, and not drink the water of the Sarasvatī. After having been driven (from this place), into a desert, he, being vexed by thirst, saw (the mantra called) *Apo naptrīyam*: *pra devatrā brahmaṇe gātur etu, &c., i.e.,* may there be a way leading to the gods for the Brahman (may he be received among them). By this means he obtained the favour of the waters. They went out (of their house) to (meet) him. Sarasvatī surrounded him on all sides. Therefore that place is called *Parisâra* (from *enam-kavaṣam-parisâra*). As Sarasvatī had surrounded him on all sides, the Rishis said, the gods know him; let us call him back. All consented, and called him back. After having called him back, they made *Apo naptrīyam*, by repeating: *pra devatrā brahmaṇe* (10, 30); by its means they obtained the favour of the waters and of the gods. He who, having this knowledge, makes the *Apo naptrīyam*,\* obtains the favour of the waters and the gods, and conquers the highest world (the heavenly-world).

[114] He should repeat it without stopping. (If he do so) the god of rain (Parjanya) will bless his children with incessant rain. Should he stop at regular intervals, when repeating (the hymn, as usual), then the rain-god would keep away in the clouds the rain from his children. Thence it is to be repeated without stopping. If he repeats thrice the first verse of this (hymn) without stopping, in this manner the whole (of the hymn) becomes repeated without stopping.\*

## 20.

(The Ceremony of Mixing the Vasatīvarī and Ekadhand Waters.)

After having repeated these (first) nine verses (of the hymn, 10, 30) in the same order as they follow (one another in the Samhitā), he repeats the

तद् स्म पुरा यज्ञमुहो रक्षांसि तीर्थेष्वपो गोपायन्ति । तदेके ऽ पो ऽङ्ग जग्मुस्त एव तान् सर्वान्  
जघ्नुस्तु एव तत् कवचः सूक्तमपश्यत्पंचदशर्चं प्र देवत्रा ब्रह्मणे गातुरेत्विति तदन्वव्रवीत्तेन यज्ञमुहो  
रक्षांसि तीर्थेष्वपो ऽ पाहन् ॥

Of old the Rakṣas, the disturbers of the sacrifice, guarded the waters on the bathing places. Some persons had come to the waters. Thereupon the Rakṣas killed them all. Kavaṣa then saw this hymn which comprises fifteen verses: *pra devatrā*. He then repeated it, and by means of it turned the Rakṣas from the bathing places, and killed them.

\* The priests take water from a river, putting it in an earthen vessel. This water serves for squeezing the Soma juice.

\* He has to repeat only the first verse thrice without stopping, whilst all remaining verses of the hymn may be repeated in the usual manner. For, the repetition of the first holds good for the whole remaining part.

(11th verse), *hinotâ no adhvaram*, &c., as the tenth, and (after it, he adds the 10th :) *âvararîtatîr*, when the waters<sup>4</sup> filled (in jars) by the *Ekadhanins* are **[115]** turned away (from the river or tank whence they have been taken to the sacrificial compound). When they are seen (by the Hotar), he repeats : *prati yad âpô adriśram* (10, 30, 13). When the waters approach (the Châtuvâla), then he repeats the verse : *âdhenavaḥ payasâ* (5, 43). When the (Vasativarî and Ekadhanâ) waters are joined together (in the Chamasa of the Hotar and Maitrâvaruṇa), then the Hotar repeats : *sam anyâ yanti* (2, 35, 3).

(To illustrate the origin of this rite, the following story is related.)

Both kinds of waters, those called *Vasativarî*, which were brought the day previous (to the Soma feast), and those called *Ekadhanâs*, which were brought on the very morning (of the Soma feast), were once jealous of one another, as to which should first carry up the sacrifice. Bṛigu, becoming aware of their jealousy, bade them to be quiet, with the verse : *sam anyâ yanti*, &c. He restored peace among them. The waters of him who, having such a knowledge, restores peace among them (in this manner) will carry his sacrifice.

**[116]** When (both kinds of waters) the *Vasativarîs* and the *Ekadhanâs* are poured together in the Chamasa of the Hotar, he repeats : *âpo na devîr upayanti* (1, 83, 2). Then the Hotar asks the Adhvaryu :

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<sup>4</sup> I subjoin here a more detailed description of the *Âpô naptriya* ceremony, or the joining of the water jugs. My statements are taken from a Soma prayoga (a manual of the Adhvaryu priests), the Hiraṇyakeśi Sṛâuta Śûtras, and oral information. After the Hotar has finished the Prâtar-anuvâka, the Adhvaryu addresses to him the words : "Ask for (*iṣya*) the waters," to which the Hotar answers : "*Âpô naptriya*" (calling upon them). The Adhvaryu continues his orders (before the Hotar can answer) : Chamasa-adhvaryu of the Maitrâvaruṇa, come hither ! ye Ekadhanins (bringer of the Ekadhanâ waters) come ! Neṣṭar bring the wife (of the sacrificer) ! Agnid (Agnidhra), turn the Chamasa (Soma cup) of the Hotar and the *vasativarî* waters towards one another in the *Châtuvâla* (a hole, for making ablutions) ! The Chamasa-adhvaryu of the Maitrâvaruṇa then brings a Chamasa. The Ekadhanins, i.e., those who carry the so-called Ekadhanâ waters, then come with three jugs for the *ekadhanâ*, that the Adhvaryu should first throw one stalk (*ekadhana*) into the jug, and thus consecrate it. Thence these waters are called *ekadhanâs*. The Neṣṭar brings the wife who holds a jug in her hand. After all have come, the Adhvaryu throws one stalk of kuśa grass into the waters, and after having repeated the mantra, *devîr âpaḥ*, he puts four sruvafuls of ghee on the stalk, and sacrifices it. The Adhvaryu brings the Chamasa of the Hotar and that of the Maitrâvaruṇa, in which the Ekadhanâ waters are, into mutual contact, and puts the *Vasativarî* water jug near it. He pours water from it into the Chamasa of the Hotar, and leads it into that of the Maitrâvaruṇa, and again from that of the Maitrâvaruṇa into that of the Hotar. When the waters poured by the Adhvaryu from this jug come near the Hotar, the latter asks the Adhvaryu thrice, *adhvaryo aver apâ*—Hast thou brought the waters, Adhvaryu ? Instead of this formula, we find in the Kau. itakî Br. (12, 1,) अथर्व वेदिरपा which means exactly the same.

Hast thou obtained the waters? For the waters are the sacrifice. (The question therefore means :) Hast thou obtained<sup>5</sup> the sacrifice? The Adhvaryu answers : These (waters) are completely obtained.<sup>6</sup> This means : see these waters.

(The Hotar now addresses to the Adhvaryu the following words :) "With these waters you will squeeze, O Adhvaryu, for Indra, the Soma, the honey-like, the rain-giving, the inevitably-successful-making<sup>7</sup> at the end, after having included so many ceremonies (from the first to the last); (you will squeeze) for him (Indra), who is joined by the Vasus, Rudras, Âdityas, Ribhus, who has power, who has food, who is joined by Brihaspati, and by all gods; (you will squeeze the Soma) of which Indra (formerly) drank, slew his enemies, and overcame his adversaries. Om!" (After having spoken these words) the Hotar rises from his seat (to show his respect). Respect is to be paid to the waters by rising, just as people rise to salute a distinguished [ 117 ] person who is coming near. Thence the waters are to be saluted by rising from the seat, and turning towards them. For, in the same manner, people salute a distinguished man. Therefore the Hotar must go behind the waters for saluting them. For, the Hotar, even if another one brings the sacrifice, has (in this way) the power of earning fame. Therefore the repeater (of the mantra) should go behind them. When going behind them, he repeats : *ambayo yanty adhvabhih* (1, 23, 16), i.e., the waters which are the friends of the sacrificers come on (various) ways mixing their (own) liquid with honey. (In the word *madhu*, honey, there is an allusion to Soma.) If a man, who has not tasted (formerly) the Soma juice, should wish to earn fame (he ought to repeat this verse). If he wishes for beauty, or for the acquirement of sacred knowledge (Brahma splendour), he should repeat the verse, *amûr yâ upa sârye* (1, 23, 17). If he wishes for cattle, he should repeat, *apo devîr upahvaye* (1, 23, 18).

\* The word *aver*, in the formula used by the Hotar, is here explained by "*avidah*," thou hast obtained.

\* In the original, *Utem anannamur*. The formulas appear to be very ancient. *Anannamur* is an imperfect of the intensive of the root *nam*. In the Kauṣîtaki Brâhmaṇam stands the same formula.

\* *Tivrântam*. The word, *tîvra*, "pungent," is here, no doubt, used in a figurative sense, as Sây. explains it. It means a thing that is ultimately to the point, that hits at its aim, just as the sting of an insect. Sây.'s explanation is, on the whole, certainly correct. That this is the true meaning, is corroborated by the following word, *bahura-madhyam*, i.e., which has much (i.e., many ceremonies) between the commencement and end. Both expressions seem to belong together, forming a sort of proverbial phrase, the import of which is that, notwithstanding the many ceremonies, the fruit of the Soma sacrifice is not lost, but ultimately sure.



Should he, when repeating all these verses, go behind (the waters), he would obtain fulfilment of (all) these wishes. He who knows this, obtains these wishes.

When the *Vasatīvarī*, and *Ekadhanās* are being put (on the Vedi), then he repeats, *imā agman revatīr jīva dhanyā* (10, 30, 14); and with the verse, *āgmann āpaḥ* (10, 30, 15), he concludes when they are (actually) put (on the Vedi).

## 21.

(*The Libations from the Upāṁśu and Antaryāma Grahas.*  
*The Haling in and out of the Air by the Hotar.*)

The Prâtar-Anuvāka is the head of the sacrifice (Soma sacrifice).

The Upāṁśu and Antaryāma [118] Grahas<sup>8</sup>) are the air inhaled (*prāṇa*) and the air exhaled (*apāna*<sup>9</sup>). Speech is the weapon. Therefore, the Hotar should not make his voice heard before the libations from the *Upāṁśu* and *Antaryāma grahas* are poured (into the fire). Should the Hotar make his voice heard before these two have

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\**Upāṁśu* and *Antaryāma* are names of vessels from which the two first Soma libations are poured into the Ahavanīya fire, as soon as the juice is obtained by squeezing. Both libations which precede those from the other Soma vessels (*Aindravāyava*, &c.) poured into the fire of the Uttarā Vedi, are not accompanied with mantras recited by the Hotar, as all other libations are, but they are performed by the Adhvaryu, whilst the Hotar is drawing in his breath, or haling out the air which was breathed in. When doing the first, the libation from the *Upāṁśu graha* is poured into the fire; when doing the latter, that from the *Antaryāma graha* is given. The Adhvaryu repeats some sacrificial formulas (see the *Taittirīya Samhitā* 1, 4, 2, 3), whilst the Hotar mutters only the two formulas (the technical name of such formulas repeated by the Hotar is *nigada*) which are mentioned here (2, 21), and also in the *Āśv. Śr. Sūtras* (5, 2).

In the books belonging to the Yajurveda, we meet the terms *upāṁśu graha* and *upāṁśu pātra*, and likewise *antaryāma graha*, and *antaryāma pātra*. These terms require some explanation. The *pātra* is a vessel, resembling a large wooden jar with but a very slight cavity on the top, in which the Soma juice is filled. The *graha* is a small cup, like a saucer, made of earth, and put over the cavity of the Soma vessel, in order to cover the "precious" juice. The bottom of it is first put in water, and a gold leaf placed beneath it. There are as many grahas as there are pātras; they belong together just as cup and saucer, and are regarded as inseparable. The word *graha* is, however, taken often in the sense of the whole, meaning both *graha* and *pātra*. On the different names of the grahas required at the three great libations, see the *Grahaśāṇḍa* in the *Śatap. Brāhm.* 4, and the commentary on the *Taittirīya Samhitā* (vol. I. p. 593-693 ed Cowell). I am in possession of several grahas and pātras.

\*At the end of the Prâtar-anuvāka, the Hotar must, after having repeated with a low voice the mantra, *prāṇam yachha*, &c., draw in the breath as strongly as he can. Then he repeats with a low voice, *apānam yachha*, &c., and, after having finished, he exhales the air (through the nose) as strongly as he can. He repeats with a low voice, *vyānīya*, &c., and when touching the stone by which the Soma for the *Upāṁśu graha* is squeezed, he is allowed to speak aloud. (Oral information).

[119] been poured into the fire, then he would carry off the vital airs of the sacrificer by means of the speech, which is a weapon. For (if he do so) some one should say to the Hotar (afterwards), that he has made the vital airs of the sacrificer go off, (and he, the Hotar) would lose his life.<sup>10</sup> It happens always thus. Thence the Hotar should not make his voice heard, before the libations from the Upâṁśu and Antaryâma grahas are poured into the fire. He should, when the libation from the Upâṁśu graha is given, mutter the words: "Keep in the air inhaled! Svâhâ! (I emit) thee, O speech of good call for pleasing the sun (which is thy presiding deity)." He should then draw in the air, and say (with a low voice): "O breath, who goest in (my body), keep in (my body) the breath!" He should, when the libation from the Antaryâma graha is given, mutter the words: "Keep in the air exhaled! Svâhâ! (I emit) thee, O speech of good call for pleasing the sun." (After having spoken these words) he should hale out the air, and say, "O air, haled out, keep this very air (which is to be haled out, in my body)." By the words "(I emit) thee (O speech!) for the air, circulating (in my body)," he then touches<sup>11</sup> the stone used to squeeze the Soma juice for the Upâṁśu graha, and makes his voice heard. This stone to squeeze the Soma juice for the Upâṁśu graha is the soul. The Hotar, after having put (thus) the vital airs in his own self, emits his voice, and attains his full age (100 years). Likewise, does he who has such a knowledge.

## 22.

[120] (*The Hotar has no share in the Bahiṣ-pavamâna Meal. The Soma Libation for Mitrâ-Varuṇa to be mixed with Milk.*)

(After the libations from the Upâṁśu and Antaryâma have been poured into the fire, the Soma squeezed, and poured into the different vessels—*grahas*—such as *Aindavayava*, &c., which are then kept in readiness for making the libations, five of the priests: Adhvaryu, Prastotar, Pratihartar, Udgâtar, and Brahmâ, one holding the hand of the other—*samanvârabdhâ*—walk in the direction of the *Châtuvâla*, and ultimately take their seats for performing the ceremony of the *Stotra*, i.e., chanting a sacred verse—a *Sâman*. Now the question is, whether the Hotar is allowed to walk or not at the same time that the other priests just mentioned do so.)

At that (occasion, when the priests walk) they (the theologians) ask, whether he (the Hotar) ought to walk or not (together with the others).

<sup>10</sup> That is to say, some one might charge him afterwards with having murdered the sacrificer.

<sup>11</sup> Not struck against another, as is done when the Soma juice is being squeezed.

Some say, he ought to walk; for this meal<sup>12</sup> in honour of the *Bahiṣ-pavamâna-stotra*<sup>13</sup> (which is about to [121] be performed by the Sâma singers) is enjoyed equally by both gods and men; hence (both gods and men) participate in it. But those who say so are not to be attended to. Should he walk (along with the Sâma singers), then he would make the Rik (which is repeated by the Hotar) follow the Sâman. (If any one should see him do so) he at that occasion should tell him: "The Hotar here has been behind the Sâma singers, and ceded his fame to the Udgâtar; he has fallen from his place and will (in future) also fall from it." So it always happens to the Hotar (who walks after the Sâma singers).<sup>14</sup> Therefore he ought to remain where he is sitting, and repeat the following *Anumantraṇa*<sup>15</sup> verse: "which Soma draught here at the sacrifice, placed on the sacred grass, on the altar, belongs to the gods, of this we also enjoy a share." Thus the soul of the Hotar is not excluded from that Soma draught (which is drunk by the Sâma singers after the *Bahiṣ-pavamâna Sâman* is over). Then (after having repeated the mantra mentioned) he ought to repeat: "Thou art the mouth (of the sacrifice); might I become the [122] mouth (first among my people) also! For the *Bahiṣ-pavamâna*

<sup>12</sup> Thus I translate *bhakṣa*. It refers to the eating of Charu or boiled rice by the Sâma singers before they chant. The Hotars are excluded from it.

<sup>13</sup> This stotra consists of nine *richas* commencing with: *upâsmâi gâyatâ narah*, which all are found together in the *Sâmavedârchikam* ii. 1-9. All nine *richas* are solemnly chanted by the three Sâma singers, *Prastotar*, *Udgîtar*, and *Pratihartar*. Each of these verses is for the purpose of chanting, divided into four parts: *Prastâva*, i.e., prelude, the first being preceded by *hum*, to be sung by the *Prastotar*; *Udgîtha*, the principal part of the Sâman, preceded by *om*, to be chanted by the *Udgîtar*; the *Pratihâra*, i.e., response introduced by *hum*, to be chanted by the *Pratihartar*, and the *Nidhana*, i.e., finale, to be sung by all three. To give the student an idea of this division, I here subjoin the second of these *richas* in the Sâma form, distinguishing its four parts:—

*Prastâva*: अग्नि ते यजुना पयों ॥

*Udgîtha*: ओमाथर्वाणो अशिश्नादेयुर्वदेवायदा ॥

*Pratihâra*: हुँ आवायो ॥

*Nidhana*: साम् ॥

The *Nidhanas*, i.e., finals, are for the nine *Pavamâna-stotra* verses, the following ones:

साव, साम् सुवाः, इडा, वाक्, and आ (for the four last verses).

<sup>14</sup> The Rik is regarded as a solid foundation on which the Sâman is put. See the passage in the *Chândogya-Upaniṣad* (i, 6, 1), here quoted by Sâyana: "The Rik is the earth, the Sâman Agni; just as (the fire is put) on the earth, the Sâman is placed over the Rik (as its foundation); thence the Sâman is sung placed over the Rik." This means, before the singers can sing the Sâman, the Rik which serves for this purpose, is first to be repeated in the form in which it is in Rigveda. This is generally done. See, besides, Ait. Br. 3, 28.

<sup>15</sup> This is the repetition, with a low voice, of a verse or formula, by the Hotar, after a ceremony is over.

draught is the very mouth of the sacrifice (sacrificial personage)." He who has such a knowledge, becomes the mouth of his own people, the chief among his own people.

An Asura woman, *Dīrghajihvī* (long-tongued), licked the morning libation of the gods. It (consequently) became inebriating everywhere. The gods wished to remedy this, and said to Mitra and Varuṇa: "Ye two ought to take off this (the inebriating quality from the Soma)." They said: "Yes, but let us choose a boon from you." The god said: Choose! They chose at the morning libation curd of milk whey (*payasyā*) in milk. This is their everlasting share; that is, the boon chosen by them. What had been made by her (the Asura woman) inebriating, that was made good (again) by the curd; for both Mitra and Varuṇa removed, through this curd, the inebriating quality, as it were (from the Soma juice).<sup>16</sup>

### 23.

#### (*Purodāśa Offerings for the Libations.*)

The libations (*saranāni*) of the gods did not hold (they were about falling down). The gods saw the rice cakes (*Pūrodāśas*). They portioned them out for each libation, that they should hold together the libations. Thence their libations were held together. When, therefore (at the libations) rice cakes are portioned [123] out for holding together the libations, the libations offered by the sacrificers are then (really) held together. The gods made these rice cakes *before* (the Soma offering). Thence it is called *purodāśa* (from *puro*, before).

About this they say: for each libation one ought to portion out rice cakes, one of eight potsherds (a ball put on eight *kapālas*) at the morning, one of eleven potsherds at midday, and one of twelve at the evening, libation. For the form of the libations is defined<sup>17</sup> by the metres. But this

<sup>16</sup> The translation of this sentence offers some difficulty. I follow here Sāyana, who refers the one *asyāi* to *Dīrghajihvī*, the other to *payasyā*. We have here an allusion to mixing the Soma with sour milk (*dadhyāśih*), in order to make it less inebriating. The curds put in it, are Mitra's and Varuṇa's everlasting share. By the story which is here told, the author tries to account for the fact, that the libation for Mitra-Varuṇa is mixed with curds of milk whey. At present, the Soma is not generally mixed with sour milk. A large quantity of water is taken, in order to weaken its strength.

<sup>17</sup> That is to say, at the morning libation *Gāyatrī*, each pada of which consists of eight syllables, is the leading metre, whilst at the midday libation *Triṣṭubh* (with four padas, each of eleven syllables), and at the evening libation *Jagatī* (with four padas, each of twelve syllables), are the leading metres. Therefore, some sacrificial priests were of opinion that, in accordance with the number of syllables of the leading metre of each libation, the number of *kapālas* (potsherds) should be eight at the morning, eleven at the midday, and twelve at the evening, libation.

(opinion) is not to be attended to. For all the rice cakes, which are portioned out for each libation, are Indra's. Thence they ought to be put (at all three libations) on eleven potsherds only. <sup>18</sup>

About this they say: one ought to eat of such a portion of a rice cake which is not besmeared with melted butter, in order to protect the Soma draught. For Indra slew with melted butter as his thunderbolt Vritra. But this (opinion) is not to be attended to. <sup>19</sup> For the offering (besmeared with butter) is a liquid sprinkled (into the fire), and the Soma draught is such a liquid sprinkled (into the fire). (Both—Ghee and Soma—being thus of the same nature) the sacrificer [124] should eat of any part of the offering (whether besmeared with ghee or not).

These offerings, viz., melted butter, fried grains of barley (*dhānāḥ*), *karambha*, <sup>20</sup> *parivāpa*, <sup>21</sup> *purodāśa*, and *payasyā*, <sup>22</sup> come by themselves to the sacrificers from every direction. To him who has such a knowledge come these (offerings) by themselves.

## 24.

(*Haviṣ-pankti*. *Akṣara-pankti*. *Narāśamsa-pankti*.  
*Savana-pankti*.)

He who knows the offering consisting of five parts prospers by means of this offering. The offering consisting of five parts (*haviṣ-pankti*) comprises (the following five things): fried grains of barley, *karambha*, *parivāpa*, *purodāśa*, and *payasyā*.

He who knows the *Akṣara-pankti* sacrifice (offering of five syllables), prospers by means of this very sacrifice. The *Akṣara-pankti* comprises (the following five syllables): *su*, *mat*, *pad*, *vag*, *de*.<sup>23</sup> He, who has such a knowledge, prospers by the sacrifice consisting of five syllables.

He who knows the *Narāśamsa-pankti* <sup>24</sup> sacrifice [125], prospers by

<sup>18</sup> The reason is that Indra's metre, *Triṣṭubh*, consists of eleven syllables.

<sup>19</sup> The Soma is not to be brought into contact with anything that is supposed to have been an instrument of murder, as in this case the melted butter was.

<sup>20</sup> This is a kind of pap, prepared of curds and barley juice (*saktu*) by kneading both together. Instead of curds, slightly melted butter (*sarpis*) might be taken. See *Kātyāyana Brāhmana Sūtra*. 9, 1, 17.

<sup>21</sup> This is another kind of pap, prepared of fried grains and barley juice.

<sup>22</sup> See 2, 22. p. 122.

<sup>23</sup> These five syllables are to be muttered by the Hotar when making *apa* (the uttering of mantras with a low inaudible voice), after the *haviṣ-pankti* is over. They, no doubt, correspond to the five parts of the *haviṣ-pankti* offering.

<sup>24</sup> This means: the assemblage of five *Narāśamsas*. *Narāśamsa* is, as is well-known, a name of Agni, and of some other gods, identical with the *Nairyō-sanha* of the Zend-Avesta (see Haug's "Essays on the Sacred Language, Writings, and Religion of the Parsees," p. 232). According to the explanation given by Sāyana, who follows

means of it. For two *Narāsaṃsa* offerings belong to the morning, two to the midday, and one to the evening, libation. This is the *Narāsaṃsa-pankti* sacrifice. He who has such a knowledge prospers by it.

He who knows the *Savana-pankti* sacrifice, prospers by it. This *Savana-pankti* sacrifice consists of the animal which is sacrificed the day previous to the Soma feast (*paśur upavasathe*), the three libations (*savanāni*), and the animal to be sacrificed after the Soma feast is over (*paśur anūbandhyaḥ*). This is the *Savana-pankti* sacrifice. He who has such a knowledge prospers by means of the *Savana-pankti* sacrifice.

The *Yājyā-mantra* for the *haviṣ-pankti* is: "May *Indra*, with his "two yellow horses, eat the fried grains (first part of the *haviṣ-pankti*), "with *Pūṣan*, the *karambha*; may the *parivāpa* (be enjoyed) by "*Sarasvatī* and *Bhāratī*, and the cake (*apūpa-purodāsa*) by *Indra*!" The two yellow horses (*harī*) of *Indra* are the *Rik* and *Sāman*. *Pūṣan* (the guardian of flocks, the divine herdsman) is cattle, and *karambhā* is food." As to the words: *sarasvatī-vān* and *bhāratīvan*, *Sarasvatī* is speech, [126] and *Bhārata* (bearer) means vital air. *Parivāpa* is food, and *apūpa* is sharpness of senses.

(By repeating this *Yājyā-mantra*) the *Hotar* makes the sacrificer join those deities, assume the same form, and occupy the same place with them. He (the *Hotar*) who has such a knowledge becomes (also) joined to the best beings and obtains the highest bliss.

The *Yājyā-mantra* for the *Sviṣṭakṛit* of the *Purodāsa* offering at each libation is "Agni, eat the offering."<sup>21</sup>

one of the masters (*Ācharyas*), the word *Narāsaṃsa*, i.e., belonging to *Narāsaṃsa*, means the Soma cups (*chamasa*), after one has drunk out of them, sprinkled water over them, and put them down. For, in this condition, they belong to *Narāsaṃsa*. At the morning and midday libations, the Soma cups (*chamasa*) are filled twice each time, and at the evening libation only once. Thus the Soma cups become during the day of libations five times *Narāsaṃsas*. This is the *Narāsaṃsa-pankti* sacrifice.

"It is not in the *Saṃhitā*. As it stands here, it appears to have been taken from another *Sākhā*. For, whilst we found above, five parts of the *haviṣ-pankti* mentioned, here in this mantra we have only four, the *payasyā* being omitted.

"According to *Sāyaṇa*, the meaning of the latter sentence is: *Pūṣan* is called by this name from his feeding (*puṣ*) the cattle, and *karambha* is called food from being itself the nourishment.

"The *Kauṣītaki Brāhmaṇam* (13, 3) furnishes us with a fuller report on the origin of the *Sviṣṭakṛit* formula required for the *Purodāsa* offerings which accompany the Soma libations. It is as follows:—

हविरग्ने वीहीत्यनुसवनं पुरोडाशः स्विष्टकृतो यजत्यवत्सारो प्राश्रवणो देवानां होतास । तमेतस्मिन् शुभ्ने सृत्युः प्रत्यालिख्येभिर्वै सृत्युः स हविरग्ने वीहीति हविषाग्निं प्रीत्वाऽद्यातिमुमुचे तथो एवैवं विद्वा-  
न्होता हविरग्ने वीहीत्येव हविषाग्निं प्रीत्वाधातिमुच्यत एतैर्वा अन्तराकाशैर्देवाः स्वर्गं लोकं जग्मु-

[127] By repeating this mantra, *Avatsāra* (an ancient Rishi) obtained Agni's favour and conquered the highest world. The same happens to him who has such a knowledge, and who knowing it has this *haviṣ-paṅkti* offered (i.e., the sacrificer), or repeats the *Yājñā-mantra* belonging to it (i.e., the Hotar).

#### FOURTH CHAPTER.

(*The Dvidevatya Graha Libations, i.e., the Libations poured from the Aindra-vāyava, Maitrā-varuṇa, and Āsvina Grahas. Rītuyājas. The Silent Praise.*)

#### 25.

(*Story of a Race run by the Gods for obtaining the right to drink first from a Soma Libation. The Aindra-vāyava Graha. Explanation of a certain custom with the Bhāratas.*)

The gods could not agree as to who of them should first taste the Soma juice. They (all) wished for it, (each saying) "Might I drink first, might I drink first." They came (at length) to an understanding. They said: "Well, let us run a race.<sup>1</sup> He of us who will be victor, shall first taste the Soma juice." So they did. Among all those who ran the race, *Vāyu* first arrived at the goal; next *Indra*; next *Mitra* and *Varuṇa*, then the *Āsvins*. *Indra* thinking he would be beforehand with *Vāyu*, (ran as fast as he could [128] and) fell down close to him. He

स्तानेतस्मिन् षुने मृत्युः प्रत्याल्ल्येऽग्निर्वै मृत्युस्ते हविर्मे वीहीति हविषाग्निं प्रीत्वाऽयातिमुमुचिरे ।  
तथो एवैवं विद्वान्होता हविर्मे वीहीत्येव हविषाग्निं प्रीत्वाऽयातिमुच्यते । तानि वा एतानि षडक्षराणि  
हविर्मे वीहीति षडङ्गोऽयमात्मा षड्विधस्तदात्मनैवात्मानं निष्क्रीयानृणो भूत्वाथ यजते स एषोऽ  
वत्सारस्य प्राश्रवणस्य मंत्रः ।

i.e., The Hotar uses, as *Yājñā* of the *Sviṣṭakṛit* offering of the *Purodāśa* which accompanies the libations, the formula: "Agni, eat the offering"

(On the origin of this formula, the following is reported:) *Avatsāra*, the son of *Praśravaṇa*, was (once) the Hotar of the gods. In that abode of light, Death (one of the gods) attached himself to him; for Agni is Death. He pleased Agni with an offering, repeating: "Agni, eat of the offering," and was released.

(There is another story reported on the origin of this formula, which runs as follows:—)

The gods went by means of their innate light and splendour to the celestial world. In that abode of light, Death attached himself to them. Agni is Death. They pleased Agni with an offering, repeating "Agni, eat the offering," and were released.

This formula (*haviṣ agne vīhi*) consists of six syllables; the soul consists of six parts,—is six-fold. Thus the sacrificer redeems (by means of this formula) through a soul (represented by this formula) his own soul, and clears off his debts. This is the mantra of *Avatsāra*, the son of *Praśravaṇa*.

<sup>1</sup> The expression in the original is: *ājim ayāma*. See 4, 7.

then said, "We both have (arrived at the goal) together; let both of us be winners of the race." Vāyu answered, "No! I (alone) am winner of the race." Indra said, "Let the third part (of the prize) be mine; let both of us be winners of the race!" Vāyu said, "No! I alone am winner of the race." Indra said, "Let the fourth part (of the prize) be mine; let us both be winners of the race!" To this Vāyu agreed, and invested him with the right to the fourth part (of the first Soma cup presented). Thence Indra is entitled only to the fourth part; but Vāyu to three parts. Thus Indra and Vāyu won the race together; next followed Mitra and Varuṇa together, and then the Āśvins.

According to the order in which they arrived at the goal, they obtained their shares in the Soma juice. The first portion belongs to Indra and Vāyu, then follows that of Mitra and Varuṇa, and (lastly) that of the Āśvins.

The *Aindravāyava* Soma jar (*graha*) is that one in which Indra enjoys the fourth part. Just this (fourth part as belonging to Indra) was seen (by means of revelation) by a Rishi. He then repeated the mantra appropriate to it, *niyutvāñ Indraḥ sārathir, i.e., Vāyu* \* (and) Indra his carriage-driver! Thence, when now-a-days the Bharatas<sup>†</sup> spoil their enemies (conquered in the battle-field), those charioteers who [129] seize the booty, say, in imitation of that example set by Indra, who won his race only by becoming the charioteer (of Vāyu), "the fourth part (of the booty is ours) alone." ‡

## 26.

(On the Meaning of the Libations from the *Aindravāyava*, *Maitrāvaruṇa*, and *Āśvina* *Grahas*. The two *Anuvākyaś* for the *Aindravāyava* *Graha*.)

The Soma jars (*graha*) which belong to two deities<sup>§</sup> are the vital airs. The *Aindravāyava* jar is speech and breath, the *Maitrāvaruṇa* jar is eye and mind; the *Āśvina* jar is ear and soul. Some (sacrificial priests) use two verses in the *Anuṣṭubh* metre as *Puronuvākyaś*, and two in the *Gāyatrī* metre as *Yājyāś* when offering (the Soma juice) from the

\* *Niyutvāñ* is a frequent epithet of Vāyu. See the hymn 2, 41, meaning, one who has teams, oxen, cows, &c.

† *Sāyana* does not take this word here as a proper name, in which sense we generally find it in the ancient Samskrit Literature, but as an appellative noun, meaning "warriors." He derives the word from *bhara* cattle, and *tan* to extend, stretch; to which etymology no modern philologist will give his assent. *Satvan* is here explained by *Sāyana* as "charioteer;" but in his commentary on *Rigveda* 1, 62, 2, he takes it in the sense of "enemy" which is, we think, the right one.

‡ The author of the *Brāhmaṇam* explains here the reason of the custom why the charioteers are entitled to the fourth part of the booty made in a battle.

§ These vessels are called: *Aindravāyava*, *Maitrāvaruṇa*, and *Āśvina*.



Aindravâyava jar. As the Aindravâyava jar represents speech and breath, thus the proper metres ('Anuṣṭubh being speech, and Gâyatri breath) will be applied. But this (practice) ought not to be observed. For, where the Puroṇuvâkyâ mantra exceeds in (syllables) the Yâjyâ mantra,<sup>6</sup> there is no success in the sacrifice; but where the Yâjyâ exceeds the Puroṇuvâkyâ (in syllables) there is success.

(Likewise success is not obtained) by using the same metres (for Anuvâkyâ and Yâjyâ mantras). In order to obtain any desire whatever, referring to speech and breath, the Hotar ought to do so (*i.e.*, [180] to repeat two verses in the Anuṣṭubh metre as Anuvâkyâs, and two in the Gâyatri metre as Yâjyâ mantras). In this way (all he desires) will be fulfilled. The first Puroṇuvâkyâ belongs to Vâyu (1, 2, 1), the second to Indra and Vâyu (1, 2, 4). By that Yâjyâ<sup>1</sup> which belongs to Vâyu, the Hotar makes (produces) breath (in the sacrificer). For Vâyu (wind) is breath, and by means of that pada (foot) of the Indra-Vâyu-Yâjyâ mantra, which refers to Indra, he makes speech. For speech is Indra's. He (thus) obtains every desire (granted) which refers to breath and speech, without producing any inequality (by having the one set of mantras too long, the other too short) in the sacrifice.\*

## 27.

*(The Rite of Drinking from the Aindravâyava, Maitrâvaruṇa, and Âsvina Grahas by the Hotar. The Formulas repeated at those occasions.)*

The Soma offerings belonging to two deities are the vital airs;<sup>3</sup> but they are offered in the same jar for both (deities); for the reason is, that (all) the vital airs are of one and the same nature. They are sacrificed from two<sup>4</sup> grahas (jars with small cups), for the vital airs are a pair (such as the

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\* This would be the case if the Anuṣṭubh metre should be used for the Puroṇuvâkyâ, and the Gâyatri as Yâjyâ; for the Anuṣṭubh consists of thirty-two, and the Gâyatri only of twenty-four syllables.

<sup>1</sup> The two first verses of 4, 46, are used as Yâjyâs.

<sup>3</sup> This latter remark refers to the opinion of those who maintained that the Puroṇuvâkyâ and Yâjyâ mantras ought to be of the same metres.

<sup>4</sup> By these, speech, eyes, and ears are meant.

<sup>6</sup> At the Soma offerings, there are always two Grahas required; one is held by the Adhvaryu, the other by his assistant Pratipasthâtar. The contents of both the grahas belong to the same pair of deities; both are therefore *dvidevatya*, belonging to two deities. The author of the Brâhmaṇa attempts here to explain the circumstance that, though the Soma offering contained in one graha belong to two deities (Vâyu and Indra, Mitra and Varuṇa, &c.), there are always two Grahas used, and their contents simultaneously sacrificed.

eyes). [131] When (after the Soma offering has been given to the two respective deities) the Adhvaryu hands over (the Soma cup to drink of the remainder of the juice) to the Hotar, he receives it with the same mantra by which the Adhvaryu presents it (to him). By the (words): "This is a good," "this is a multitude of goods; here is good, a multitude of goods; in me is the good (when the Soma is drunk), a multitude of goods; rule of speech<sup>5</sup>! "protect my speech!" the Hotar drinks Soma from the Aindravâyava graha. (Then he repeats): "Speech with breath is called hither (by me); may speech with breath call also me! The divine Rîṣis, the protectors of (our) bodies, who are born from austerities (*tapoja*) are called hither (by me)! may the divine Rîṣis, the protectors of our bodies, who are born from austerities, call (also) me!" By the divine Rîṣis, who are the protectors of (our) bodies, the vital airs are to be understood. Thus he calls (invites) the Rîṣis.

(By the words): "This is a good which has knowledge; here is a good which has knowledge; in me is a good which has knowledge; ruler of the eye, protect my eye!" the Hotar drinks Soma from the Maitrâvaruṇa graha. (Then he repeats): "The eye with the mind is called hither. May the [132] eye with the mind call (also) me! The divine Rîṣis," &c. (just as above).

(By the words): "This is a good, a good which is lasting; here is a good, a good which is lasting; in me is a good, a good which is lasting; ruler of the sense of hearing! protect my sense of hearing!" the Hotar drinks Soma from the Aśvina graha. (Then he repeats): "The sense of hearing with the soul is called hither: may the sense of hearing with the soul call (also) me! The divine Rîṣis," &c. (just as above).

When drinking from the Aindravâyava graha, the Hotar facing the cup turns its mouth towards his face (and drinks); for the inhaled and exhaled airs are in his front. In the same manner, he drinks from the Maitrâvaruṇa jar; for the two eyes are in his front. When drinking from

<sup>5</sup> This formula resembles very much one of the most sacred prayers of the Parsis, viz., *ašem vohu vahistem asti* which is particularly repeated when the Zota priest (the Hotar of the Brahmins) is drinking the Homa (Soma) juice; *vohû* is etymologically *vasu*, which is very frequently used in formulas repeated by the Hotar before he tastes the sacrificial food; *vahistem* is the superlative of *vohû*, conveying the same sense as *purûvasu*.

<sup>6</sup> In this translation I followed the reading वाक्पा. One of my Manuscripts and Sâyaṇa read वाक्पा, which appears to be only a lapsus calami for वाक्पा.

<sup>7</sup> The expression in the original is: *tanûpāvânas tanvaḥ*, the term "body" being thus put twice.

<sup>8</sup> Sâyaṇa explains संवत् by निवत्.

the Áśvina jar, he turns its mouth \* round about; for men and animals hear speech sounding from all sides.

## 28.

(On the Repetition of the Two Yâjyâ Mantras for Libation from the Dvidet-yagrahas. No Anuṣaṭkâra allowed. On the Agur for those Yâjyâs).

The Soma jars belonging to two deities are the vital airs. The Hotar ought to repeat the (two) Yâjyâ mantras (for the offering poured out of such a jar) [133] without stopping (at the end of the first mantra), in order to keep together the vital airs and to prevent their being cut off. The Soma jars belonging to two deities are the vital airs. (Thence) the Hotar should not make the Anuṣaṭkâra (i.e., not pronounce the formula: "Agni, eat the Soma!")<sup>10</sup> with the formula *Vauṣaṭ!* after the Yâjyâ has been repeated). If he do so, then he stops the (circulation of the) vital airs which are not stopped (in any other way). For this formula (the *anuṣaṭkâra*) is a stop. (If one should observe a Hotar repeat the Anuṣaṭkâra) one ought to tell him, that he had stopped the vital airs, which are not stopped (otherwise), and that he would (consequently) lose his life. This always happens. Thence he ought not to repeat that formula (the *anuṣaṭkâra*) when pouring oblations from the Soma jars belonging to two deities.

They ask, (what is the reason that) the Maitrâvaruṇa priest gives twice his assent that the Yâjyâ mantra should be repeated, and calls twice (upon the Hotar) to do so, whilst the Hotar declares his readiness to repeat the Yâjyâ mantra only once, and (concludes with) pronouncing twice, *Vauṣaṭ! Vauṣaṭ!* (instead of doing it once,? What is the (meaning) of the Hotar's declaration of his readiness to repeat the Yâjyâ mantra<sup>11</sup> (that he repeats it only [134] once at the beginning, and not before the second mantra)?

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\* The Aindraṇyâvagraha has one, the Maitrâvaruṇa two, mouths. The drinking from the two latter ones is described as *purastât pratyāñham*, that is, to take the graha in one's hands, so that its mouth faces the mouth of the drinker, and, when drinking, to turn the lower part of the vessel aside.

The Áśvina graha has three mouths. The drinking from it is described as *parihāram*, that is, to turn its three mouths one after the other to one's mouth when drinking, so that the whole vessel becomes turned round. (Oral information.)

<sup>10</sup> The recital of this formula is called *anuṣaṭkâra*.

<sup>11</sup> The words "assent that the Yâjyâ mantra," &c., and "declaration of his readiness to repeat," &c., are only a translation of the term *āgur*, stating its full import. After the Hotar has repeated the two Puroṇuṣkyâ mantras, mentioned on p. 130, he is addressed by the Maitrâvaruṇa priest in two formulas, following immediately one another, which are called *Praisa-mantra*, i.e., mantras containing an order to repeat. Both commence by

(The answer is .) The Soma jars belonging to two deities are the vital airs. The Agur formula is the thunderbolt. If, therefore, the Hotar were to put between (the two Yâjyâ mantras) the Agur formula, he would deprive the sacrificer of his life (as if striking him) with (a weapon like) the thunderbolt. (If one should observe a Hotar doing so) one ought to tell him, that for having, by means of the Agur weapon, deprived the sacrificer of his life, he himself would also lose his life. Thus it always [135] happens. (Therefore) the Hotar ought not to repeat the Agur formula in the midst of (the two Yâjyâ mantras).

And, further, the Maitrâvaruṇa priest is the mind of the sacrifice, and the Hotar its speech. Speech speaks only when instigated by the mind (to do so). If any one utters speech different from what he thinks, such a speech is liked only by the Asuras, but not by the Devas. The Agur formula of the Hotar is contained in the two Agur formulas (*hotâ yakṣat*) pronounced at this (occasion) by the Maitrâvaruṇa priest.

## 29.

(*Rituyâjas.*)

The mantras repeated for the offerings to the Ritus <sup>12</sup> (seasons) are

the formula : *Hotâ yakṣat*, i.e., may the Hotar repeat the Yâjyâ mantra. The Hotar being obliged to repeat both Yâjyâ mantras *uno tenore* without stopping, he can declare his readiness to respond to the order given by the Maitrâvaruṇa only before he commences to repeat the proper Yâjyâ mantras. His readiness he declares by the words *ये यजामहे*. This is the *âgur* of the Hotar. That *ये* is to be pronounced with *pluti*, i.e., with three moras, is remarked by Pāṇini 8, 2, 88 ( *ये यजकर्मणि* ). Patañjali, in his *Mahābhāṣya*, explains *ये* as an elliptical expression, implying the whole verse—*ये देवासे दिव्येकादश स्थ* (Rigveda, 1, 139, 11). On the Agur formula, see Āśval. Śrauta Sūtras 1, 5, where it is said that the Agur formula, *ये यजामहे*, is required at the so-called Prayâjas (at the first and fifth) and principally 5, 5. In this latter passage, the rule is given to which the author of the Brāhmaṇa refers, that the two Yâjyâs for the Aindra-vâyava graha require two Praiṣas, i.e. orders, one Agur, and two Vaṣatkâras; whilst the two other grahas, the Maitrâvaruṇa and the Āsvina, require each only one Yâjyâ, one Praiṣa, and one Vaṣatkâra. See also the *Sāṅkhya-yana Sūtras* 7, 2. The formula *ये यजामहे* is always at the beginning of the Yâjyâ, as well as the words *होता यच्च* at that of the Praiṣa mantra. The proper order to repeat is conveyed at the end of the latter by the words *होतयज*, i.e., Hotar, repeat the Yâjyâ mantra, whereupon the Hotar repeats the Yâjyâ. The repetition of this formula appears to go back to a very remote antiquity. For we find both the formula and its technical term in the Zend-Avesta. *Yajmahe* is completely identical with the Zend *Yazamâidê*, which always precedes the names of Ahura-mazda, the archangels, and other divine beings, and the souls of the deceased, when homage is paid to them. The technical term for repeating this formula is : *â-ghare* (the same as *â-gur*). See the Fravardin Yasht 50, *kahê no idha nâmâ âghuiryât*, i.e., to whose name of us will be pay homage by repeating *Yazamâidê*, i.e., we worship. That the word *âghuiryât* has this meaning, is well-known to the Parsi Dasturs

<sup>12</sup> There are twelve Grahas for the Ritus, from which the Soma juice is offered in three sections; first six, then four, and, lastly, two are taken. The mantras required

the vital airs. By performing [136] them, they (the priests) provide the sacrificer with vital airs. By repeating six mantras containing the singular *ritunâ* to the Ritus, they provide the sacrificer with the air inhaled (*prâna*); by repeating four mantras containing the plural *ritubhiḥ*, they provide him with the air exhaled (*apâna*); by repeating, at last, two mantras containing the singular *ritunâ*, they provide him with the circulating vital air (*vyâna*). For the vital airs are three-fold, viz., air inhaled, air exhaled, and the air circulating in the body. (These Ritu offerings being made in three sections) in the first (series of mantras when six are given), the singular *ritunâ* is used; in the second, the plural *ritubhiḥ*; and in the third, the singular again *ritunâ* are applied. (This is done) to keep together the vital airs, to prevent them from being cut off.

are to be found among the so-called *praiṣa sūktas*. See Āśval. Śraut, S. 5, 8, Sāṅkhâyaṇa 7, 8. About the particulars of the Ritu Yājās, see Taittiriya Saṁhitâ 1, 4, 14 and 6, 5, 8, with Sâyana's commentary, ed. Cowell, i., p. 643-46. The Yājya mantras and the Praiṣas for the Ritu offerings are essentially the same. All (12) Praiṣas are given by the Maitrâvaruṇa. The first is addressed to the Hotar, and runs as follows: *हेता वयदिद्र होतात्सुविद्र वा इविष्या ऋतुना सोमे पिबतु होतवेज*, i.e., May the Hotar repeat the Yājya mantra for Indra! May he drink Soma from the cup of the Hotar with the Ritu! The Yājya contains the same words, with the only difference that, instead of *yakṣat*, the appropriate formula *वे ऽ यजानहे* is used.

In the second Rituyāja, which is repeated by the Potar, the Marutas are invited to drink with the Ritu from the offering of the Potar. The third belongs to Tvaṣṭar and the wives of the gods. It is repeated by the Neṣṭar (*वे ऽ यजानहे प्रावे वेद्वात्सवा नुजनिता सवूर्द्धशानां पत्नीमित्रर्तुना सोम पिबतु*).

The fourth, which is repeated by the Agnidhra, belongs to Agni. The fifth belongs to Indra-Brahmâ, and is repeated by the Brahmanâchhansi. The sixth is repeated for Mitra-Varuṇa (who are called *प्रजास्तारैः*) by the Maitrâvaruṇa. These six mantras contain the formula *ऋतुना सोमे पिबतु*.

The seventh, eighth, ninth and tenth Rituyājas which are repeated by the Hotar, Potar, Neṣṭar and Achhāvāka respectively, belong to *deva dravinodâh* (a name of Agni). These four mantras contain the term *ऋतुभिः सोमे पिबतु*. The eleventh and twelfth Rituyājas are repeated by the Hotar with the term *ऋतुना सोमे*. The eleventh belongs to the Āśvins as the two Adhvaryus; the twelfth to Agni Gṛihapati.

The first Soma libation for the Ritus is poured from the Hotrapâtra, the second from the Potra-pâtra, the third from that of the Neṣṭar, the fourth from that of the Agnid, the fifth from the Brâhmaṇa-pâtra, the sixth from that of the Praśâstar (Maitrâvaruṇa).

The seventh, eighth and ninth from the Pâtras of the Hotar, Potar, and Neṣṭar respectively. The tenth libation is not poured from one of these Pâtras already mentioned, but in addition to the Pâtras of the Hotar, Potar, and Neṣṭar, a "fourth vessel" (*turiyam pâtram*) is mentioned, which is called *amartyam*, i.e., immortal. The *devo dravinodâh* (Agni) is called upon to prepare the Soma draught himself and repeat himself the Yājya. The eleventh libation is poured from the Adhvaryava-pâtra, and the twelfth from the Gārhapatya. (*Sapta-Hautro*).

[137] The Ritu Yājās<sup>13</sup> are the vital airs. (Thence) the Hotar ought not to repeat the *Anuṣaṭhâra*. For the Ritus have no end ; one (always) follows the other. Were the Hotar to repeat this formula (the *anuṣaṭhâra*) when making the offerings to the Ritus, he would bring the endless seasons (their endless succession) to a stand still. For this formula is a stand still. Who (therefore) should repeat it, would bring the Ritus to a stand still, and difficulty would be created (for the sacrifice). This always happens. Thence he ought not to repeat that formula, when repeating the mantras for the offerings to the Ritus.

## 30.

(The Hotar Eats the Purodâśa and Drinks from the Grahas.)

The Soma jars belonging to two deities, are the vital airs, and cattle is food (*ilâ*). (Thence) after having drunk from the Soma jars belonging to two deities, he calls *Ilâ* (food). <sup>14</sup> *Ilâ* is cattle. He thus calls cattle, and 'consequently' provides the sacrificer with cattle.

They ask, Should the Hotar first eat the food (remainder of the Purodâśa offering previous to the Soma offering) which he has in his hand, or should he drink<sup>15</sup> first from his Soma cup (*chamasa*)? (The [138] answer is) he should first eat the food which he has in his hand, then he may drink Soma from his cup. In consequence of the circumstance that he first drinks from the Soma jars (*grahas*) belonging to two deities, the Soma draught is first (before he takes any other food) enjoyed by him. Therefore (after having tasted already the Soma juice by drinking from the Grahas belonging to two deities) he ought to eat the food (Purodâśa) which he has in his hand, and then drink from his own cup (*chamasa*). In this way, he takes (for himself) nourishment of both kinds (food and drink).

By taking both Soma draughts (from the *graha* and the *chamasa*) he obtains (for himself) nourishment (of all kinds).

(The Hotar pours some drops of Soma from the Graha into his Chamasa ; the meaning of this proceeding is given in the following :)

<sup>13</sup> The same speculations on the nature of the Rityājās, viz., that they are the vital airs, we find in the Kauṣītaki Brâhm. 13, 9, and in the Gopatha Brâhm. 8, 7.

<sup>14</sup> The term used for "drinking" is *bhaksayati*, which is also the common word for eating. That *bhaks* must have been used already in very ancient times for "drinking" the Soma juice, is shown in a passage in the Homa Yasht of the Zend-Avesta (see Yasna 10, 13.) *yase tē bādha huoma zâirē gavâ iristahē baksaiti*, i.e., who enjoys thee, O Homa, (Soma) when being dead (by bruising and squeezing) in the yellow milk. (The Homa juice of the Parsis is of yellow colour, and actually mixed with a little fresh milk).

<sup>15</sup> The formula for calling *Ilâ* is to be found in the Āśvalāyana Brâhṃa Sūtra 1, 7: *ilopāhita*, &c.

The Soma jars belonging to two deities are the vital airs; the Chamasa of the Hotar is the soul. By pouring drops from the Soma jars belonging to two deities in the Chamasa of the Hotar, the Hotar puts (in his own body) the vital airs for obtaining his full age. He who has such a knowledge attains to his full age (100 years).

### 31.

(*The Origin of the Tûṣṇīm Śamsa*,<sup>16</sup> i.e., *Silent Praise, Explained.*)

The Asuras performed at the sacrifice all that the Devas performed. The Asuras became thus of equal [139] power (with the Devas), and did not yield to them (in any respect). Thereupon the Devas saw (by their mental eyes) the *tûṣṇīm śamsa*, i.e., silent praise.<sup>17</sup> The Asuras (not knowing it) did not perform this (ceremony) of the Devas. This "silent praise" is the silent (latent) essence (of the mantras). Whatever weapon (*vajra*) the Devas raised against the Asuras, the latter got (always) aware of them.<sup>18</sup> The Devas then saw (by their mental eyes) the "silent praise" as their weapon; they raised it, but the Asuras did not get aware of it. The Devas aimed with it a blow at the Asuras and defeated the latter, who did not perceive (the weapon which was aimed at them). Thereupon the Devas became masters of the Asuras. He who has such a knowledge becomes master of his enemy, adversary, and hater.

The Devas thinking themselves to be victors spread the sacrifice (i.e., made preparations for performing it). The Asuras came near it, intending to disturb it. When the Devas saw the most daring (of the Asuras) draw near from all quarters, they said: let us finish this sacrifice, lest the Asuras slay us. So they did. They finished it by repeating the "silent praise." (The words which constitute the "silent praise" now follow.) By the words, *bhûr agnir jyotir jyotir agniḥ*, they finished the Ajya and Pra-uga Śāstras (the two principal liturgies at the morning libation). By the words, *indro jyotir bhuvo jyotir indraḥ*, they finished the Niṣkevalya and Marutvatīya Śāstras [140] (the two principal liturgies at the midday libation). By the words, *sūrya jyotir jyotiḥ svah*

<sup>16</sup> See about this particular part of the Soma service, Āśval. Śr. 8. 5, 9, which passage is quoted by Sāyaṇa in his commentary on the Aitareya Brāhmaṇam. The three formulas which constitute the Silent Praise (as mentioned here) form also, with the exception of the *vyāhritis* (the three great words *bhûr*, *bhuvoḥ*, *svah*) a chant called the *Jyotiṣāna*, which is sung by the Udgâtar when holding the cloth through which the Soma juice is strained (it is called *daśāpavitra*) in his hand. The metro of the three formulas (if all are taken together) is Gâyatri. The Rishi to whom it was revealed is said to be Puṣkala (Sāma prayoga).

<sup>17</sup> Mantras, sacred formulas and words, are always regarded as personages.

<sup>18</sup> The term in the original is: *pratyaubudhyanta*. Sāyaṇa explains it by प्रतिकारं कुर्वन्ति, they retaliate, take revenge.

*sāryaḥ*, they finished the Vaisṛadeva and Agnimāruta Śāstras (the two liturgies of the evening libation).

Thus they finished the sacrifice by the "silent praise." Having thus finished the sacrifice by means "of the silent praise" they obtained the last mantra required for the safety of the sacrifice.<sup>19</sup> The sacrifice is finished when the Hotar repeats the "silent praise."

Should any one abuse the Hotar or curse him after having repeated the "silent praise," he should tell him (the man who abuses or curses him) that he (the abuser) would be hurt by doing so.

(In order to make abuses or curses retort upon their author, the Hotar repeats the following mantra :) "At morning we (the Hotars) finish to-day this sacrifice after having repeated the "silent praise." Just as one receives a guest (who comes to our houses) with ceremony, in the same way we receive (the sacrifice as our guest with due honours) by repeating this (silent praise)." He who having such a knowledge should abuse or curse the Hotar after he has repeated the "silent praise," suffers injury. Thence he who has such a knowledge should not abuse or curse, after the "silent praise" has been repeated.

### 32.

#### (On the Meaning of the Silent Praise.)

\*The "silent praise" are the eyes of the (three) libations. *Bhûr agnir*, &c., are the two eyes of the morning libation. *Indro jyotir*, &c., are the two eyes [141] of the midday libation. *Sāryo jyotir*, &c., are the two eyes of the evening libation. He who has such a knowledge, prospers by means of the three libations which are provided with eyes, and goes by means of such libations to the celestial world.

This "silent praise" is the eye of the sacrifice (the sacrificial man). There being only one of the "great words" (*bhûr*, *bhuvah*, *sva*), (in the "silent praise" of every libation), it must be repeated twice, for, though the eye is (according to its substance) only one, it is double (in its appearance).

The "silent praise" is the root of the sacrifice. Should a Hotar wish to deprive any sacrificer of his standing place, then he must not at his sacrifice repeat the "silent praise;" the sacrificer then perishes along with his sacrifice (the sacrificial personage) which thus has become rootless.

<sup>19</sup> The sacrifice is believed to be a chain; none of its links is to be broken. If finished, it is rolled up. The last mantra represents the last link. Without the last link, a chain cannot be wound up.



About this they say : the Hotar ought to recite (it at any rate) ; for it is for the priest's own benefit when the Hotar repeats the "silent praise." In the priest rests the whole sacrifice, and the sacrificer in the sacrifice. Thence the "silent praise," ought to be repeated.

## FIFTH CHAPTER.

*The Different Parts of the Ajya Śāstra : Ahāva, Nivid, Sūkta.)*

### 33.

The call, *śomsāvom*<sup>1</sup> (called *āhāva*) is the *Brahma* ; [142] the address (*Nivid*)<sup>2</sup> is the *Kṣatram* (royal power), and the hymn (*sūkta*) are the subjects (*viś*). By repeating (first) the call *śomsāvom* (representing the *Brahma*), and then setting forth the titles (representing the royal power), the Hotar joins subsequently the *Kṣatram* to the *Brahma*. By repeating the *Nivid* before he recites the hymn, he joins subsequently the subjects to the *Kṣatram*, the *Kṣatram* being the *Nivid*, and the hymn the subjects.

Should the Hotar wish to deprive the sacrificer of his *Kṣatram*, he

<sup>1</sup> This formula, which is very frequently used, is only a corruption and contraction of *सोमो वो* i.e., let us both repeat the Śāstra. To this call by the Hotar the Adhvaryu responds with the words : *सोमो देव* i.e., we repeat, God! (*deva* meaning here only priest). This call of the Hotar is called *āhāva*, and the response of the Adhvaryu *Pratigāra*. See Āśval. Śr. S. 5, 9, where the following rules regarding the repetition of the *āhāva*, by which the Adhvaryu is informed that the Hotar is about to repeat his recitation, are given : *एष आहवः प्रातःसवने यस्तस्मिन् पर्वण्यमृतीनां सवनेष्विति यस्मै तेनोपसंतः* ; this *āhāva* (the call *śomsāvom* with a loud voice by the Hotar) takes place at the commencement of the Śāstras at the morning libation, and at the beginning of the several parts of the Śāstras (as in those of the *Pra-uga Śāstra*), and everywhere (at all Śāstras) within the Śāstra of which it forms an integral part. The first syllable *शे* is always *pluta*, i.e., spoken with three moras, and also the *om* (*pranav*) at the end. In the *Prayogas* it is thus written : *शे सवोम*. At the midday libation, the *āhāva* is preceded by the word *आहवो* Adhvaryu (Āśv. Śr. S. 5, 14), which is wanting at the morning libation. At the evening libation, there is another modification of the *āhāva*, viz., *आहवो शेसोमो*, the syllable *शे* being repeated twice. This *āhāva* is regarded as a matter of great importance, and required at the beginning of all Śāstras, be they recited by the Hotar, or the *Maitrāvaruṇa* or *Brāhmaṇāchhansi* or the *Achhāvāka*. (See 3, 12.)

<sup>2</sup> The *Nivid* is an address either to a single deity or to a class of deities, inviting them to enjoy the Soma libation which had been prepared for them. It generally contains the enumeration of the titles and the qualities of the respective deities. Its proper place is only in the midday and evening libations. All the *Nivids* for these libations are given in full in the *Sāṅkhāyana Śr. S.* 8, 16-23. The twelve formulas addressed to *Agni* which are enumerated in 2, 34, are properly, speaking, no *Nivid*, but only a *Puroruk*, i.e. a mere preliminary address. They are actually called so in 2, 40. We find the word also in the *Zend Avesta* in the verbal form : *nivaēdayēmi* i.e., I address my prayer to such and such beings (which are then mentioned).

has only to put in the midst of **[143]** the Nivid the hymn. By doing so, he deprives him of his Kṣatram.

Should the Hotar wish to deprive the sacrificer of his subjects (his income, &c.) he has only to put in the midst of the hymn the Nivid. By doing so, he deprives the sacrificer of his subjects.

But should he wish to perform the sacrifice in such a way as to keep the sacrificer in the proper possession of all he had (*Brahma*, *Kṣatra*, or *Viś*)<sup>3</sup>, then he must first repeat the *âhâra* (*śomsâvom*), then the *nivid*, and (lastly) the *sûkta* (hymn). This is the proper performance for all (the three castes).

Prajâpati was in the beginning only one (not distinguished from the world). He felt a desire of creating (beings) and (thus) multiplying himself. (Therefore) he underwent austerities, and remained silent. After a year had elapsed, he uttered twelve times (words) which constitute the Nivid of twelve sentences. After this Nivid had been pronounced, all creatures were produced.

(That the world had been created by means of the Nivid) this saw (also) a Rîṣi (*Kutsa* by name) when repeating the following verse in which there is an allusion to it: *sa pârvayâ nividâ* (1, 96, 2) i.e., "he (Agni) created through the first Nivid, through the praise of life in "songs, all the creatures of the Manus (regents of large periods of time); "through his lustre shining everywhere (he made) the heavens and "water; the gods (priests) kept Agni (back on earth), the giver of "treasures."

This is the reason that the Hotar gets offspring, when he puts the Nivid before the hymn (*sûkta*). He who has such a knowledge, is blessed with children and cattle.

### 34.

**[144]** (*The Several Words of the Nivid are Explained*).

The Hotar repeats: *Agnir deveddhaḥ*,<sup>4</sup> i.e., Agni lighted by the gods. The Agni lighted by the gods is that Agni (in heaven); for the gods kindled him. By these words, he (the Hotar) has command over that Agni in that world (the fire in heaven).

The Hotar repeats: *Agnir manviddhaḥ*, i.e., Agni lighted by men. The Agni lighted by men is this one (on earth); for men lighted him. Thus he has command over Agni who is in this world (on earth).

<sup>3</sup> That is to say, if he does not wish to deprive one of the royal caste of his nobility, or a Vaisya of his caste.

<sup>4</sup> The address to Agni at the Darśapûrnamâsa-iṣṭi, after the names of the chief patriarchs (*pravara*) of the sacrificer's family have been pronounced, is just like this one mentioned here, which is required at the Ajya Śâstra. *Asval. Sr. S. 1, 3*.

The Hotar repeats : *Agniḥ suśamit*, i.e., Agni who lights well. This is Vāyu. For Vāyu lights himself through himself and all that exists. Thus he has command over Vāyu in the airy region.

He repeats : *hotâ devaarvritah*, i.e., the Hotar chosen by the gods. The Hotar chosen by the gods is that Agni (in heaven). For he is everywhere chosen by the gods. Thus he has command over him in that world (heaven).

He repeats : *hotâ manuvritah*, i.e., the Hotar chosen by men. The Hotar chosen by men is this Agni (on earth). For this Agni is everywhere chosen by men. Thus the Hotar has command over Agni in this world.

He repeats : *pranîr yajñānām*, i.e., the carrier of sacrifices. Vāyu is the carrier of sacrifices. For, when he blows (*prâniti*), then the sacrifice exists, and consequently the *Agnihotram*. Thus he has command over Vāyu in the airy region.

He repeats : *rathir adhvarânām*, i.e., proprietor of the carriage [ 145 ] laden with offerings. The proprietor of the carriage laden with offerings is that one (Agni in heaven, Âditya). For he moves to his place (to which he wishes to go), just as one who has a carriage. Thus the Hotar has command over him (Agni) in this world.

He repeats : *atârto hotâ*, i.e., the Hotar who is not to be overcome. This Agni (the Agni on earth) is the Hotar who is not to be overcome. None can come across his way. Thus the Hotar has command over Agni in this world (on earth).

He repeats : *tûrṇir havyâvat*, i.e., the runner who carries the offerings. Vāyu is the runner who carries the offerings. For Vāyu runs in an instant through the whole universe ; he carries the offerings to the gods. Thus he has command over Vāyu in the airy region.

He repeats : *â devo devân vakṣat*, i.e., may the god bring hither the gods. That god (Agni in heaven) is it who brings hither the gods. Thus he has command over that (Agni) in that world.

He repeats : *yakṣad agnir devo devân*, i.e., may Agni, the god, repeat the sacrificial mantras addressed to the gods. This Agni is it who repeats the sacrificial mantras addressed to the gods. Thus he has command over Agni in this world.

He repeats : *so adhvarâ karati, jâtavedâh*, i.e. may Jâtavedâs (Agni) prepare the sacred food. Vāyu is Jâtavedâs. Vāyu makes the whole universe. Thus he has command over Vāyu in the airy region.

## 35.

(On the Recitation of the *Sākta* of the *Ajya Śāstra*. The Peculiar Recitation of the First Verse Represents Copulation.)

(When the Hotar repeats) the (seven) Anuṣṭubh verses: *pra vo devāya agnaye* (3, 13), he separates [146] the first pada (from the second one). For a female divaricates her thighs (at the time of coitus.) He joins the two last padas (when repeating the hymn). For a male contracts his thighs (at the time of coitus). This (represents) copulation. Thus he performs the act of copulation (in a mystical way) at the very beginning of the recitation (of the *Ajya Śāstra*), in order to produce (offspring and cattle for the sacrificer). He who has such a knowledge, is blessed with the production of offspring and cattle.

By separating, the two first padas when repeating (this hymn), he thus makes the hindpart of the weapon (represented by the *Ajya Śāstra*) very thick, and by joining the two latter padas (of the hymn), he makes its forepart thin. (The same is the case with) an iron club or with an axe (that is to say, the forepart, the shaft is thin, and the (iron) part of them thick). Thus he strikes a blow with the weapon at his enemy and adversary. Whatever (enemy) of his is to be put down, this weapon will accomplish it.

## 36.

(Why the Hotri Priests Repair to the *Dhīṣṇyas* or Fire Places, stretching a Straight Line from the *Agnidhra* Hearth. On the Name of the *Ajya Śāstra*. The *Śāstra* of the *Achhāvāka* belongs to *Indra Agni*).

The Devas and the Asuras were fighting in these worlds. The Devas had made the Sadas (sitting place) of the priests (on the right side of the Uttarā Vēdi) their residence. But the Asuras turned them out of it. They then repaired to the *Agnidhra*<sup>5</sup> hearth (on the left of the Uttarā Vēdi). Thence they were [147] not conquered by the Asuras. Therefore, the priests take their seats near the *Agnidhra*, and not in the Sadas. For, when sitting near the *Agnidhra*, they are held (from *dhri* to hold). Thence that hearth is called *Agnidhra*.

The Asuras extinguished the fires of the sitting place of the Devas. But the Devas took the fires (which they required) for their sitting places<sup>6</sup> from the *Agnidhra*. By means of them they defeated

<sup>5</sup> The legend is here related, in order to account for the fact, that the priests when performing the *Śāstras*, have their usual sitting place near the *Mārjāliya* fire and take their seats (*dhīṣṇya*) near the *Agnidhra* fire.

<sup>6</sup> The places to which the *Brāhmaṇam* alludes are the so-called *Dhīṣṇyas*, extending in a straight line from the *Mārjāli* to the *Agnidhra* fire. They are eight in number, all

the Asuras and Rakṣas, and drove them out. Thence the sacrificers, by taking out the different fires (required) from the Agnidhra, defeat the Asuras and Rakṣasas and turn them out.

They conquered (*ajayanta*) by means of the (four) Ajya Śāstras at the morning libation and entered (the place) which they had conquered. Thence the name *ājya* (from *ji* to conquer, and *â-yâ* to come near, enter).

Among the bodies of the minor Hotṛi priests (Maitrāvaruṇa, Brāhmaṇāchhansi, and Achhāvāka), that of the Achhāvāka was missing when they conquered and entered (the place); for in his body Agni and Indra had taken up their abode. Agni and Indra are of all the gods the strongest, mightiest, defeating best (the enemies), the most excellent, saving best (their friends). Thence the Śāstra of the Achhāvāka<sup>7</sup> at the morning libation belongs to [148] Indra and Agni (whilst in those of the other Hotṛi priests, Agni alone is praised). For Indra and Agni took their abode in his (the Achhāvāka's) body. Thence the other Hotṛi priests walk first to their sitting places, and last comes the Achhāvāka. For he who is behind, is missing; he will join (the others) at a later time.

Thence the sacrificer should have a very strong Bahvṛicha<sup>8</sup> Brāhmaṇa to repeat the Achhāvāka Śāstra, for only then (if he be strong) his (the priest's) body will not be missing.

### 37.

(On the Meaning of the Ajya and Pra-uga Śāstras. How they correspond with their respective Stotras. On the Yājyâ of the Hotar.)

The sacrifice is the carriage of the gods. The Ajya and Pra-uga Śāstras are the two reins between (the carriage and the horses). By repeating the Ajya Śāstra after the Pavamānaḥ Stotra (has been sung by the Sâma singers), and the Pra-uga after the Ajya Stotra,<sup>9</sup>

occupied by the so-called Hotṛi priests in the following order, commencing from the Mārjâli fire: Maitrāvaruṇa, Hotar, Brāhmaṇāchhānsî, Potar, Neṣṭar, Achhāvāka, and Agnid. Before each of these priests there is a small earthen ring, in which sand, dust, &c., are thrown and a little fire lighted on it for the protection of the Hotṛi priest who stands near it. See Mahîdhara's commentary on the Vâjasaneyi Saṁhitâ, p. 151-52, ed. Weber, and the Katiyâ Sûtras 8, 6, 16-23. (p. 708-10, ed. Weber).

<sup>7</sup> The Śāstra of the Achhāvāka consists of a hymn addressed to Indrâgni, viz., *indrâgni â gatam* (3, 12).

<sup>8</sup> This means a *Rigvedi*, i.e., a repeater of the mantras, of which the Rigveda Saṁhitâ is made up.

<sup>9</sup> Each Śāstram or recitation of one of the Hotṛi priests pre-supposes a Stotram, or performance of the Sâma singers. There are always as many Śāstras as there are Stotras.

the Hotar holds asunder the reins of the carriage of the gods, in order to prevent it from being broken to pieces. In imitation thereof charioteers hold asunder the reins of human carriages. Neither the divine nor the human carriage of him who has such a knowledge will be broken.

They (the theologians) ask : How does the Ajya Śastra of the Hotar which belongs to Agni, correspond with the Pavamānya verses (for the fermentation of the Soma juice) which are chanted by the Sāma singers, (the rule being) that the Śastra [149] should be just like the Stotra?<sup>10</sup> (The answer is:) Agni is *pav mānaḥ*, i.e., purifying, as even a Rishi (already) said: *Agnir riṣiḥ pavamānaḥ* (9, 66, 20). The Ajya Śastra, which begins with verses addressed to Agni, thus corresponds with the Pavamānya verses of the Stotra (for Agni is also pavamānaḥ).

They ask: Why is the Stotram of the Sāma singers in the Gāyatri, and the Ajya Śastra of the Hotar in the Anuṣṭubh metre, (the rule being) that the Stotram must be like the Śastram (i.e., both must be of the same metre)? He ought to answer: one ought to look only to the total. There are seven verses (i.e., the hymn of the Ajya Śastra) in the Anuṣṭubh metre; by repeating the first and last verses thrice, the number is brought to eleven; as the twelfth verse, the Yājyâ, in the Virât metre is to be counted, for the metres are not changed by an excess of one or two syllables.<sup>11</sup> These twelve (Anuṣṭubhs) are equal to sixteen Gāyatrīs. The Śastra being in the Anuṣṭubh metre, corresponds with the Gāyatrīs of the Stotram (the metres thus being equalized).

The Yājyâ mantra (belonging to the Ajya Śastra of the Hotar) is, *agna indraścha dâśuṣo* (3, 25, 4.) (Instead of the regular order *indrâgnî*, there is *agna indraścha* in the Yājyâ, Agni thus being first; but this must be so, for) these two (deities) did not conquer, as *Indrâgnî*, but they conquered, when being made, *Agnendrâu*. The reason that the Hotar repeats a Yājyâ verse addressed to Agni-Indra is that he might be victorious. This verse is in the Virât metre, which consists of thirty-three syllables. [150] There are thirty-three gods, viz.: eight Vasus, eleven Rudras, twelve Âdityas, one Prajâpati, and one Vaṣaṭkâra. Thus he makes the deities participate in the syllables at the very first recitation (the Ajya Śastra being the first among the twelve recitations of

<sup>10</sup> There appeared to be an exception to the rule in the fact that the Śastra and the Stotra have not the same deity, the first being addressed to Agni, and the latter to Indra, whilst, according to the rule, both Śastra and Stotra ought to refer to one and the same deity.

<sup>11</sup> The Anuṣṭubh has thirty-two syllables, but the Virât thirty-three.

the Soma-day). According to the order of the (thirty-three) syllables, the gods severally (one after the other) drink (the Soma). Thus the deities are satisfied by the vessel holding the gods.<sup>12</sup>

They ask, Why is the Yājyā verse addressed to Agni-Indra, whilst the Ajya Śastra of the Hotar belongs to Agni alone, (the rule being) that the Yājyā verse is to correspond with the Śastra (to which it belongs)? (The answer is) The Agni-Indra-Yājyā is the same with the Indra-Agni one; and this Śastra belongs to Indra-Agni, as may be seen from the (Aindrāgna) Graha (mantra), and the "silent praise" (used at this occasion). For the Adhvaryu takes the Graha under the recital of the following mantra: *indrāgnī āgatam sutam*<sup>13</sup> (3, 12, 1. Vājasaneyama-Saṁhita 7, 31), i.e., "Come ye, Indra and Agni! to the Soma juice, (which is like a) fine cloud. Drink of it, driven by your mind." The "silent praise" is, *bhūm agnir jyotir jyotir agnir, indro jyotir bhuvo jyotir indrah; sūryo jyotir jyotiḥ svaḥ sūryaḥ*. Thus the Yājyā verse is in accordance with the Śastram.

### 38.

(The Japa which is Repeated before the Libations from the Dvidevatya Grahas are given. Its Several Sentences Explained.)

The Japa<sup>14</sup> which the Hotar mutters, is the seed. [151] The effusion of seed is inaudible; so is the Japa. It is, as it were, the effusion of the seed.

<sup>12</sup> This mystical *devapātra*, i.e., vessel holding the gods, is here the Yājyā verse in the Virāt metre.

<sup>13</sup> This is the Yājyā mantra which is repeated by the Achhāvāka.

<sup>14</sup> This Japa or inaudible utterance of words is the very commencement of the Ajya Śastra. It is given in full, Aśval. Sr. S. 5, 9. First the Adhvaryu is called upon by the Hotar to turn away his face with the words: पराङ् मूर्च्छय, i.e., Away, Adhvaryu! Then he commences the Japa with the words: su-mat, &c. (see 2, 24). We here give the whole of it:

सुमत्पद्वन्द्वे पिता मातरिश्वा छिद्रा पदा चाद्विद्रोक्था कवयः शंसन्सोमो विश्वविस्त्रीयानि  
नेषद्वृहस्पतिरुस्या मदानि शंसिषद्वागायुर्विश्वायुर्विश्वमायुः क इदं शंसिष्यति स इदं शंसिष्यति.  
i.e., "May the father Mātariśvan (wind, breath) make the verse feet without a breach! May the Kavis repeat the recitations without a breach! May Soma, the all-possessing, guide our performances! May Brihaspati repeat the recitations (and) the joyful choruses! Vāc (speech) is life, she has the whole life. She is life. Who will repeat this (Śastra)? He (i.e., I, the Hotar, representing Vāc) will repeat it." From the contents of this Japa, it is evident that the Hotar invokes the deities presiding over breath, speech, and literary skill, for a successful recitation of the whole Śastra, to accomplish which is regarded as an arduous task. In one of the sentences of this Japa the repeaters are called *kavis*, which appears to have been the more ancient name of the Hotṛi priests. It is mentioned as signifying a class of priests in the Zend-Avesta also.

He mutters the Japa before the call *śomsāvom*. For all that is repeated after the call, *śomsāvom*, forms part of the Śastra. The Hotar addresses this call (*śomsāvom*) to the Adhvaryu, when the latter with his face turned away is lying prostrate on the earth (using the two hands as his two forelegs like beasts). For four-footed beings (animals) emit their sperms (at the time of copulation) having turned their faces away from one another. He (the Adhvaryu) then stands upright on his two legs. For two-footed beings (men) emit their sperms when facing one another in a straight line.

(The several sentences of the Japa are now explained).

He mutters, *pitā mâtariśvā*. The breath is *pitā* (father), and the breath is *mâtariśvā*; the breath is seed.

[152] By repeating these words, he (the Hotar) emits the seed (for a spiritual birth).

*Achhidrā padā dhā*.<sup>12</sup> *Achhidrā*, i.e., without breach, is seed. Thence a being which is unbroken (a whole) rises out of the seed.

*Achhidrā ukthā karayajh śamsann*. Those who have learnt by heart (the mantras) are called *kavis*. The sentence means: "They produced this unbroken (matter), i.e., the seed."

*Somo viśvavid—samśīṣat*. Brihaspati is *Brahma*; the Soma, who is praised by the singers, is the *Kṣatram*. The *nīthāni* and *ukthā madāni* are the Śastras. By repeating this sentence, the Hotar recites his Śastras, instigated (*prasuta*) by the divine *Brahma* and by the divine *Kṣatra*. Both these (Brihaspati and Soma) preside over the whole creation, whatever exists. For all that the Hotar is doing without being incited by these two (deities), is not done. (Just as) they reproach one (in common life, when something is done without order, saying) he has done what was not done (not to be done). Of him who has such a knowledge all that is done will be done, and nothing that is done be undone.

*Vāg-āyur*. *Ayuh* (life) is breath; seed is breath; the womb is *vāch*. By repeating this sentence, he pours the seed into the womb.

*Kaidam-śamsiṣyati*. *Kah* (who?) is *Prajāpati*. The meaning of the sentence is, *Prajāpati* will generate.

### 39.

(On the Meaning of the Six Members of the "Silent Praise," and the Twelve Members of the *Puroruk*. Why *Jātavedās* is mentioned in the *Puroruk*. The Meaning of the *Ajya-sūkta*.)

Having called *śomsāvom*, he recites the "silent praise." This trans-



forms the seed (represented by [153] the *Japa*). First the effusion of the seed takes place; then follows its transformation.

He repeats the "silent praise" without proper articulation of the voice <sup>16</sup> (in order to make its proper words unintelligible even to those who stand nearest). For, in the same way, the seeds are transformed (going across one another).

He repeats the "silent praise" in six padas <sup>17</sup> (i.e., stopping six times). For man is six-fold, having six limbs. Thus he produces by transformation the soul as six-fold, consisting of six parts.

After having repeated the "silent praise," he repeats the *Puroruk* (Nivid 2, 34). Thus he brings forth (as a birth) the seed which had been transformed. The transformation (of the seed) occurs first; then follows birth.

He repeats the *Puroruk* with a loud voice. Thus he brings him (the mystical body of the sacrificer) forth with a loud voice (crying).

He repeats it in twelve padas. The year has twelve months; *Prajâ-pati* is the year; he is the producer of the whole universe. He who is the producer of the whole universe, produces also him (the sacrificer) and (provides him) with offspring and cattle for propagation. He who has such a knowledge, prospers in offspring and cattle.

He repeats a *Puroruk* addressed to *Jâtavedas* <sup>18</sup> (*Agni*), the word *Jâtavedâs* occurring in the last (twelfth part (of it)).

[154] They ask, Why do they repeat at the morning libation a *Puroruk* addressed to *Jâtavedâs*, whereas this deity has its proper place at the evening libation? (The answer is) *Jâtavedâs* is life. For he knows (*veda*) all that are born. As many as he knows of are born (*jâtânâm*), so many (only) exist. <sup>19</sup> How could those exist of whom he does not know (that they are born)? Whosoever (what sacrificer) knows that he himself is made a new man (by means of the *Ajya Śastra*), he has a good knowledge.

#### 40.

He repeats the (hymn), *pra vo devāya Agnaye* (3, 13). <sup>20</sup> (The word) *pra* means *prāṇa* (life). For all these beings move only after having been

<sup>16</sup> This is called : *tira iva*, i.e., across as it were.

<sup>17</sup> Its six parts are as follows : (1) मूर्च्छिष्येति (2) ज्योतिरग्निर्यो (3) इन्द्रो ज्योतिर्भुवो (4) ज्योतिरिन्द्रो (5) रुद्रो ज्योतिर्यो (6) ज्योतिः स्वः रुद्रोऽग्निर्यो. See *Āśval. Śr. S.* 5, 8. Properly speaking, the "silent praise" consists only of three padas. See *Ait. Br.* 2, 31.

<sup>18</sup> This refers to the last pada of the *Puroruk* or *Nivid*, where *Agni* is mentioned by the name of *Jâtavedâs*. See 2, 34.

<sup>19</sup> This is an explanation of the name "*Jâtavedâs*."

<sup>20</sup> This is the *Ajya-sūkta*, the chief part of the *Ajya-śastra*.

endowed with *prâna*. Thus the Hotar produces the *prâna* (for the sacrificer), and makes it ready (for use).

He repeats, *didivâmsam apûrvyam* (3, 13, 5).<sup>21</sup> For the mind has become shining (*didâya*), and nothing exists anterior (*apûrvyam*) to the mind. Thus he produces the mind (of the sacrificer), and makes it (ready for use).

He repeats, *sa naḥ śarmâni vîtaye* (4). *Vâch* is *śarma* (refuge). For they say about one who is repeating with his speech (the words of another). "I have stopped his talkativeness (*śarmavat*)."<sup>22</sup> By [155] repeating this verse, the Hotar produces speech (in the sacrificer), and makes it ready (for use).

He repeats, *uta no brahman* (6). Brahma is the sense of hearing. For, by means of the ear, one hears the Brahma ; <sup>23</sup> Brahma is placed in the ear. By repeating this verse, he produces (in the sacrificer) the sense of hearing, and makes it ready (for use).

He repeats, *sa yantâ vipra* (3). The air exhaled is *Yantâ*, i.e., restrainer. For the air inhaled (*prâna*) is held back by the air exhaled (*apâna*), and does (consequently) not turn away. By repeating this verse, he produces the *apâna* (in the sacrificer), and makes it ready (for use).

He repeats, *ritâvâ yasya rodasî* (2). *Rita*, i.e., true is the eye. For if two men have a dispute with one another (about anything), they believe him who says, "I have seen it by the exertion of (my own) eyes." By repeating this verse, he produces the eye (in the sacrifice), and makes it ready (for use).

With the verse, *nû no râsva* (7), he concludes. The whole (man) "endowed with thousand-fold gifts, with offspring, and thriving well," <sup>24</sup> is the *âtma* (soul). By repeating this verse, he thus produces the soul as the aggregate man, and makes it ready (for use).

He repeats a *Yâjyâ* mantra. The *Yâjyâ* is a gift, meritorious, and

<sup>21</sup> Though in the *Sûkta* the fifth verse, it is the second, if this hymn is used as the principal part of the *Ajya Śāstra*.

<sup>22</sup> The words, *कर्नेवदस्तावन्वादि* are no doubt an idiomatical phrase of the ancient Sanskrit, the exact meaning of which it is now impossible to determine. *Sāyaṇa* explains it in the following way : *कर्नेनैवरोक्तावैत्य सम्बन्धनवादिने शिष्याय कर्नेवत् सुखबुद्धजीवनं संयत् । वदन्नात् तस्मात् । ऐ शिष्य कर्वादि वदन्ततो निवर्तेतस्मिन्* The irregular form *आरन्* instead of *कर्ने* he takes a Vedic anomaly. The phrase, he further adds, is applied in common life when one's speech is stopped. The author of the *Brāhmaṇa* adduces this phrase only in illustration of the supposed identity of *Vâch* with *Sarma*.

<sup>23</sup> *Sāy.* takes it in the sense of *Veda*, which appears to be the right interpretation, if the word is restricted to the *Mantras*.

<sup>24</sup> These are words of the *Mantra*.

fortune. By repeating it, he makes him (the sacrificer) a pure (goddess) of fortune " and prepares her for assisting him.

He who has such a knowledge, merges in the deities, after having been identified with the metres, [156] the deities, the Brahma, and immortality. He who thus knows how to become identified with metres, &c., has (certainly) a good knowledge ; it is beyond the soul and beyond any deity (i. e., this knowledge is of higher value than the soul, or any god).

#### 41.

(The Meaning of the Several Verses of the Ajya Sūkta.)

He repeats the "silent praise" in six padas. There are six seasons. By doing so, he makes the seasons and enters them.

He repeats the Puroruk in twelve padas. There are twelve months. By doing so, he makes the months and enters them.

He repeats, *pra vo devāya* " (3, 13). *Pra* is the air. For all beings go after air. By repeating this verse, he makes the air and enters it.

He repeats, *dīdivāmsam*. The sun is *dīdāya*, nothing is earlier" than the sun. By repeating this verse, he makes the sun and enters it.

He repeats, *sa nah śarmāni vītaye*. *Śarmāni* (places of refuge) means Agni. He, gives nourishment. By repeating this verse, he makes Agni and enters Agni.

He repeats, *uta no brahman*. The moon is Brahma. By repeating this verse, he makes the moon and enters her.

He repeats, *sa yantā*. *Vāyu* is *yantā* (the restrainer) ; for by *Vāyu* (wind) the universe is kept up, who prevents the air from gathering in the atmosphere only. By repeating this verse, he makes *Vāyu* and enters him.

[157] He repeats, *ṛitāvā yasya rodasī*. Heaven and earth are the two *rodas*. Thus he makes heaven and earth and enters them.

He concludes with the verse, *nā no rāsva*. The year is a whole with thousand-fold gifts, produces, and well-being. Thus he makes the year as a whole and enters it.

He repeats a Yājñya mantra. The Yājñya is rain (and rain is) lightning. For lightning (produces) rain, and rain gives food. Thus he makes lightning and enters it. He who has such a knowledge, becomes identified with (all) these things " and with the deities.

" The word *lakṣmi* here evidently expresses the idea of "destiny" in general.

" The Ajya-sūkta (3, 13), which has been explained in the preceding chapter, is here explained again.

" This is an explanation of the term *apūrveyam* in the verse in question.

" Such as the seasons, months, Agni, &c., which are severally mentioned in this paragraph.

# THIRD BOOK.

## FIRST CHAPTER.

[ 158 ] (*The Pra-uga Śastra. Vagāthāra. The Nivids.*)

(*The Pra-uga Śastra.*)<sup>1</sup>

1.

(*The deities of the Pra-uga Śastra.*)

The Pra-uga Śastra is the recitation appropriate to the Soma offer-

<sup>1</sup> The Pra-uga Śastra is the most peculiar of all the recitations by the Hotar on the day of the Soma feast; for it comprises a larger number of deities, divided into regular sections, than any other one, and has neither a proper Nivid, nor Pragāthas, nor Dhāyās, nor Śūktas, as we constantly find at the Śastras of the midday and evening libations. It consists only of the verses in seven sections, mentioned in the Rīgveda-Saṁhitā (1, 2-3). Each section is preceded by a so-called Puroruk, along with the Ahāva. Before the Puroruk of the first section there are, besides, the Himkāra and the three great words required. I here write these introductory words in the same order in which they are repeated by the Hotri-priests up to the present day: हिं भूर्भुवः स्वरो॑ शो॑ सावो॑ वायुरग्रे॒णा यज्ञ॑प्रीः साकं॑ गन्मनसा यज्ञं॑ । शिवो॑ नियुद्भिः शिवाभो॑ वायवाबाहि॑ (see 1, 2, 1-3) i.e., May Vāyu who walks first, be the enjoyer of the sacrificer, come with his mind to the sacrifice; (may he come) the happy with his happy crowd! Om! Come, O Vāyu, &c.

The Puroruk of the second triplet (1, 2, 4-6), which is addressed to Indra-Vāyu, is:

शो॑ सावो॑ हिरण्यवत्॑ नी नरा देवा पती॑ अमिह॑वे । बाधु॑ स्वेदश्च सुमसो॑ मिन्द्रा॑यू इमे सुता॑

i.e., the two divine men who come of golden paths, the two masters (who are) for protection, Indra and Vāyu, the happy ones, &c.

Puroruk of the third triplet, which is addressed to Mitra-Varuṇa (1, 2, 7-9):

शो॑ शो॑ काव्या राजाना॑ ऋवा॑ दृषस्य॑ दुरो॒णे । रिशा॑दसा सधस्य॑ शो॑ मित्रं॑ जहु॒वे । the two Kavyas (descendants of the Kavis), the two kings (who are distinguished) through skilful performance (of sacrifices) at home, and who destroy the enemies in the combat.

Puroruk of the fourth triplet, which is addressed to the Aśvin, (1, 3, 1-3):

शो॑ शो॑ दैव्या अ॒ध्वर्यु॑ आगतं॑ रयेन॑ सूर्य॑त्वा॒चा । म॒ध्वा यज्ञं॑ समं॑ जा॒पो म॒न्त्रिणा॑ य॒ज्यरी॑

Ye two divine Adhvaryus whose skin is sun-like, come up with (your) carriage; may ye anoint the sacrifice with honey!

Puroruk before the fifth triplet, which is addressed to Indra (1, 3, 4-6):

शो॑ शो॑ इन्द्र॑ उ॒क्थेभिर्म॑दिष्टो॒ वाजाना॑ च वा॒जप॑तिः । हरि॑वा सुता॑मां सवो॑ मिन्द्रा॑याहि॑ । Indra who is most stimulated (to action) through the recitations (of the Hotris), and is the lord of booty, he, with his two yellow horses, the friend of the Soma drops.

Puroruk before the sixth triplet, which is addressed to the Viśve Devāḥ (1, 3, 7-9):

शो॑ शो॑ वि॒श्वान्दे॒वान्द॒वामहे॑ऽस्मिन्ध॒मज्ञे॑ सु॒पेश॑मः । त इ॒मं य॒ज्ञमाग॑मन् दे॒वासो दे॒व्या धिया॑ ।

जुषा॑म्या अ॒ध्वरे स॒वो वे य॒ज्ञस्य॑ तन्कृतः॑ वि॒श्व आ सोम॑पीतयो॑ मोमा॑सश्च॑ । We call all the gods the well-adorned to this sacrifice; may these gods come to this sacrifice with divine thought, favourably accepting the seat (prepared for them) at the preparation (by cooking) of the self-making sacrifice (i.e., of the sacrificial personage whose body is always restored by itself, when the sacrificial rites are performed); (may) all (come) to drink the Soma!

ings from the Grahās. Nine\* such Grahās are taken at the morning. With nine [159] verses forming the Bahiṣ-pavamāna chant,<sup>3</sup> they are praised by singers. After the singers have finished [160] their chant, the Adhvāryu takes the tenth Graha (for the Aśvins); the sound “*him*” uttered by singers when chanting the other verses, counts as the tenth part. Thus, an equality<sup>4</sup> of the Grahās and verses of the chant is obtained.

The Hotar repeats a triplet addressed to Vāyu (1, 2, 1-3). By this the Vāyu graha is celebrated. He repeats a triplet addressed to Indra-Vāyu (1, 2, 4-6). By this the Indra-Vāyu graha is celebrated. He repeats a triplet addressed to Mitra, Varuṇa. By this the Mitra-Varuṇa graha is celebrated. He repeats a triplet addressed to the Aśvins (1, 3, 1-3). By this the Aśvin graha is celebrated. He repeats a triplet addressed to Indra (1, 3, 4-6). By this the Śukra and Manthi grahas are celebrated. He repeats a triplet addressed to the Viśve Devāḥ (1, 3, 7-9). By this the Agrayana graha is celebrated. He repeats a triplet addressed to Sarasvatī (1, 3, 10-12), though there is no Sarasvatī graha (no such vessel as in the other cases). Sarasvatī is Speech. Whatever grahas are taken by means of Speech (under recital of a mantra), all these are celebrated by means of Śāstras. He who has such a knowledge gets (thus) celebrated (all his Grahās).

## 2.

(On the Meaning of the Several Parts of the Pra-uga Śāstra.)

By means of the Pra-uga Śāstra one obtains food. In (each part of) the Pra-uga Śāstra, there is always another deity praised, and (thus) always another being celebrated. He who has such a knowledge [161], keeps different kinds of food in his Grahās.<sup>5</sup> The Pra-uga Śāstra is, as it were, most intimately connected with the sacrificer. Thence they say, the greatest attention is to be paid to it by the sacrificer. For by means of it the Hotar makes him (his new body) ready.

Puroruk before the seventh triplet, which is addressed to Sarasvatī (1, 3, 10-12):

गौं३ वाचमहं देवीं वाचास्मिन्यज्ञे सुपेशना सरस्वतीं हवामहोपावकाः।<sup>1</sup> (I invoke) the goddess of Speech with my excellent speech at this sacrifice; we invoke Sarasvatī, &c. (Sapta-hāutra).

<sup>2</sup> The nine Grahās here alluded to are the Upāṁsu, Antaryāma, Vāyava, Aindra-vāyava, Maitrāvaruṇa, Aśvina, Śukra, Manthi Agrayana. The libations from these nine Grahās belong to the Bahiṣpavamāna Stotra, and the Pra-uga Śāstra.

<sup>3</sup> See page 120.

<sup>4</sup> The expression in the original is, *so sī sammā*, no doubt an idiomatical expression, implying “this and that is the same.”

<sup>5</sup> The whole Pra-uga is intended for providing the sacrificer with food. A variety in food is produced by changing the deities in every part of the Śāstra.

He repeats a triplet, addressed to Vāyu, because they say, life is Vāyu, seed is life. Seed is first produced (in the body) before a man is produced (out of it). By repeating a triplet addressed to Vāyu, the Hotar makes the *prāṇa* (air inhaled) of the sacrificer.

He repeats a triplet, addressed to Indra and Vāyu. Where there is *prāṇa* (air inhaled), there is *apāna* (air exhaled). By repeating a triplet, addressed to Indra and Vāyu, he thus makes the *prāṇa* and *apāna* of the sacrificer.

He repeats a triplet, addressed to Mitra-Varuṇa. That is done, because they say, the eye is first produced when a human being is being called into existence. By repeating a triplet, addressed to Mitra-Varuṇa, he thus makes eyes to the sacrificer.

He repeats a triplet, addressed to the Aśvins. Because parents say, in their conversations about a child when it is born, "it has the desire of listening (to us); it is very attentive." By repeating a triplet, addressed to the Aśvins, he makes to the sacrificer the sense of hearing.

He repeats a triplet, addressed to Indra. Because parents say, in their conversations about a child, when it is born, "it endeavours to raise its neck, then its head." By repeating a triplet, addressed to Indra, he makes to the sacrificer, strength.

He repeats a triplet, addressed to Viśve Devāḥ. Because a child when it is born, uses hands and feet [162] after (it has been able to use the eye, ear, and to raise its neck). The limbs (for they are many) belong to the Viśve Devāḥ, i.e., All Gods. By repeating a triplet, addressed to the Viśve Devāḥ, he thus makes the limbs to the sacrificer.

He repeats a triplet, addressed to Sarasvatī. Because Speech enters the child, when it is born, last. Sarasvatī is speech. By repeating a triplet, addressed to Sarasvatī, he thus makes speech to the sacrificer.

The Hotar who has such a knowledge, as well as the sacrificer for whom the Hotri priests repeat the recitations (Śastras), are, though already born (from their mother), born again from all these deities, from all the recitations (Śastras), from all the metres, from all the triplets of the Pra-uga Śastra, from all the (three) libations.

### 3.

*(The Hotar has it in his power to deprive the Sacrificer of his life, &c., by not repeating the several parts of the Pra-uga Śastra in the proper way.)*

This Pra-uga Śastra represents the vital airs. The Hotar addresses this recitation to seven deities. For there are seven vital airs in the head. By doing so, the Hotar places the vital airs in the head (of the sacrificer).

There is the question asked, Whether the Hotar might be able to produce woe as well as happiness to the sacrificer? (The answer is) He who might be the Hotar of the sacrificer at that time (when the Pra-uga Sastra is to be repeated) can do with him what he pleases. If he think, "I will separate him from his vital airs," he need only repeat the triplet addressed to Vâyu confusedly, or forego a pada, by which means the (several parts of the) triplet become con-**[163]** fused. In this manner, he separates him (the sacrificer) whom he wishes so to separate, from his vital airs.

Should he think, "I will separate him from his *prâna* and *apâna*," he need only repeat the triplet addressed to Indra-Vâyu confusedly, or forego a pada. In this way, the triplet becomes confused, and he thus separates the sacrificer, whom he wishes so to separate, from his *prâna* and *apâna*.

Should he think, "I will separate the sacrificer from his eye," he need only repeat the triplet addressed to Mitra-Varuṇa confusedly, or forego a pada. In this way the triplet becomes confused, and he thus separates the sacrificer, whom he wishes so to separate, from his eye.

Should he think, "I will separate him from the sense of hearing," he need only repeat the triplet addressed to the Aśvins confusedly, or forego a pada. In this way, the triplet becomes confused, and he separates the sacrificer, whom he wishes so to separate, from the sense of hearing.

Should he think, "I will separate him from his strength," he need only repeat the triplet addressed to Indra confusedly, or forego a pada. In this way, the triplet becomes confused, and he separates him, whom he wishes so to separate, from his strength.

Should he think, "I will separate him from his limbs," he need only repeat the triplet addressed to the Visve Devâḥ confusedly, or forego a pada. In this way, the triplet becomes confused, and he separates the sacrificer, whom he wishes so to separate, from his limbs.

Should he think, "I will separate him from his speech," he need only repeat the triplet addressed to Sarasvatî confusedly, or forego a pada. In this way, the triplet becomes confused, and he separates the **[164]** sacrificer, whom he wishes so to separate, from his speech.

Should he think, "I will keep him joined with all his limbs and his soul," he ought to repeat the triplet, as it was first told (to him by his master) in the right way. Thus he keeps him joined with all his limbs and his whole soul. He who has such a knowledge remains joined with all his limbs and the whole soul.

(All the Deities of the Pra-uga Śastra are said to be forms of Agni.)

They ask, How (can it be accounted for) that the verses addressed to Agni which the Sâma singers chant,<sup>6</sup> are celebrated by a recitation of the Hotar commencing with a verse addressed to Vâyu, (the rule being) that the Śastra exactly corresponds to the Stotra? (The answer is) Those deities are only the bodies of Agni. When Agni is blazing up, as it were, that is his Vâyu (wind) form. Thus he celebrates by means of this (Vâyu form) that (Agni form).

Divided into two halves, the fire burns. Indra and Vâyu are two. That is his Indra-Vâyu form. Thus he celebrates by means of this (Indra-Vâyu form) that (Agni form).

It moves up and down (when being lighted or extinguished); this is his Mitra-Varuṇa form. Thus he celebrates by means of this (Mitra-Varuṇa form) that (Agni form).

[165] The dangerous touch<sup>7</sup> of Agni is his Varuṇa form. His Mitra form is (shown in the fact) that men who make friends with him may sit near him, though his touch be dangerous. Thus he celebrates by means of these (Mitra and Varuṇa forms) that (Agni form).

His Aśvina form is that they produce him by friction through two arms and two wooden sticks, the Aśvins being two. Thus he celebrates by means of this (Aśvina form) that (Agni form).

That he burns with a loud crackling voice, imitating the sound *bababâ*, as it were, on account of which all beings flee trembling from him. This is his Indra form. Thus the Hotar celebrates by means of the (Indra form) that (Agni form).

That they divide him into many parts (when taking fire from the hearth), though he is only one. This is his Viśve Devâḥ form. Thus the Hotar celebrates by means of this (Viśve Devâḥ form) that (Agni form).

That he burns with a roaring noise, uttering speech, as it were. This is his Saravati form. Thus the Hotar celebrates by means of this (Saravati form) that (Agni form).

In this way, the triplet of the Sâma singers<sup>8</sup> becomes celebrated, notwithstanding these (different) deities in the several triplets, for him who thus has commenced (the Śastra) with a verse addressed to Vâyu.

\* The recitation of the Pra-uga Śastra is preceded by the singing of the so-called *Ajya-stotra*: *agnu āyahi vītaye* (Sâma-veda 2, 10-12). The deity of it is Agni, whilst the deities of the Pra-uga Śastra, to which it is said to stand in connection, are different.

<sup>7</sup> *Ghṛa-sams parāsa*. See the Kauṣitaki Brāhmaṇam 1, 1, where Agni says: *अहं घोरसंस्पर्शतोऽस्मि*.

<sup>8</sup> The Ajya Stotra, see note 1. It consists of three verses.



Having repeated the Śastra addressed to all the gods<sup>9</sup> (*Pra-uga*), he recites a Yājyâ mantra addressed [166] to the Viśve Devâḥ (all gods): *viśvebhīḥ somyan madhvagna* (1, 14, 10). Thus he satisfies all deities, giving to each his due share.

### 5.

(On the *Vaṣaṭkāra* and *Anuvaṣaṭkāra*.)

The *Vaṣaṭkāra*<sup>10</sup> (the formula *vauṣaṭ!*) is the drinking vessel of the gods. By making the *Vaṣaṭkāra*, the Hotar satisfies the deities with (presenting) a drinking vessel.

He makes the *Anuvaṣaṭkāra* (the formula "Agni, eat!"). In this way, he satisfies the deities by repeatedly placing before them the *Vaṣaṭkāra* (representing the drinking vessel), just as men place before their horses or cows repeatedly grass, water, &c.<sup>11</sup>

They ask, Why do they sacrifice in the same Agni (the Agni of the Uttarâ Vedi) where they did it before, and make the *Vaṣaṭkāra* there, when sitting near the *Dhiṣṇya*<sup>12</sup> fires (after having left the place near the Uttarâ Vedi)? (The answer is) By making the *Anuvaṣaṭkāra*, "Agni, taste the Soma!" he makes there the *Vaṣaṭkāra* and pleases the *Dhiṣṇyas*.

They ask, Which is the *Sviṣṭakṛit* portion of the Soma at those offerings,<sup>13</sup> of which the priest tastes without having finished them, and without making the *Anuvaṣaṭkāra*? (The answer is) By repeating the *Anuvaṣaṭkāra* (when repeating the Yājyâs for the Śastras), "Agni, taste the Soma!" they (complete the ceremony and) drink from the Soma juice after the completion (of the [167] ceremony).<sup>14</sup> This very (*Anuvaṣaṭkāra*) is the *Sviṣṭakṛit* portion of the Soma. (Thence) he makes the *Vaṣaṭkāra* (and *Anuvaṣaṭkāra*).

\* The *Pra-uga* Śastra is here called *vaiśvadevam*, i.e., belonging to all the gods, on account of the large number of deities, comprising the Viśve Devâḥ contained in it.

<sup>10</sup> The paragraphs from 5, 8, are found also with very little change and a few omissions in the Gopatha Brâhmaṇam 3, 1—5. Both evidently come from one source only.

<sup>11</sup> This is the full meaning of पुनरभ्याहार as explained by Sāyaṇa.

<sup>12</sup> See above.

<sup>13</sup> These are the *dvidevatya grahas*, see 2.

<sup>14</sup> The priests are not allowed to eat from the sacrificial food, or drink of the Soma, before all the ceremonies pertaining to the offerings to the gods are completed. The *Sviṣṭakṛit* ceremony is regarded as the completion of the principal rites attending any oblation given to the gods. At this ceremony, the *Anuvaṣaṭkāra* does not take place. After it is completed, the priests are allowed to eat the remainder of the food or drink the remaining juice.

## 6.

(On the Meaning of the *Vaṣaṭkāra* and its Different Parts).

The *Vaṣaṭkāra* is a weapon. If one has an enemy (and wishes to destroy him), one has only to think of him when making the *Vaṣaṭkāra*, in order to strike him a blow with a weapon (in the form of the *Vaṣaṭkāra*).

The word *ṣaṭ* (six) is contained in the formula *vau-ṣaṭ*<sup>15</sup> (the so-called *Vaṣaṭkāra*). There are six seasons. Thus he makes the seasons and establishes them. He who is established in the seasons becomes afterwards (also) established in all other things. He who has such a knowledge, obtains a firm footing.

Hiranyadan, the son of Beda, said about this (the *Vaṣaṭkāra*) as follows: By this part *ṣaṭ* (six) of the formula (*vauṣaṭ*), the Hotar establishes these six (things). The sky rests on the air; the air on the earth; the earth on the waters; the waters [168] on the reality (*satya*); the reality on the Brahma; the Brahma on the concentrated heat of meditation (*tapas*). If these places are established, then all things are consequently established. He who has such a knowledge has a firm footing.

The part *vāu* of the formula *vauṣaṭ* means the six seasons. By repeating the *Vaṣaṭkāra*, the Hotar places the sacrificer in the seasons, gives him a footing in them. Just as he does unto the gods, the gods do unto him.

## 7.

*The Three Kinds of the Vaṣaṭkāra: Vajra, Damachhad, and Rikta.*  
*In what Tone the Vaṣaṭkāra is to be Repeated. The Hotar can, by not repeating it properly, injure the Sacrificer.)*

There are three (kinds of the) *Vaṣaṭkāra*, *vajra* (weapon), *damachhad* (who covers beings), and *rikta* (empty, void).

It is a *vajra* (weapon), in consequence of its being pronounced with a loud and strong voice by the Hotar. With it he strikes, whenever he pleases, a blow to his enemy and adversary who is to be put down by him, in order to put him down. Thence is this weapon, in the form of the *Vaṣaṭkāra*, to be used by the sacrificer who has enemies.

It is *damachhad*, i.e., protecting the beings, on account of its being pronounced as an integral part of the verse to which it belongs without

<sup>15</sup> The etymology which is here given of the word *vauṣaṭ* is of course quite fanciful. It is only a very much lengthened pronunciation of a conjunctive form *vakṣaṭ*, of the root *vah*, to carry, meaning, may he (Agni) carry it (the offering) up. Instead of the original *ōk*, *āu* was substituted.

omitting any part of it.<sup>16</sup> Children and cattle stand near (this part of [169] the *Vaṣaṭkāra*) and follow it. Thence ought he, who desires children and cattle, to make this *Vaṣaṭkāra*.

It is *rikta*, i.e., void, the syllable *ṣaṭ* being pronounced with a low accent. He thus makes void (*rikta*) the soul, and the sacrificer. He who makes such a *Vaṣaṭkāra* becomes a great sinner, and also he for whom such a *Vaṣaṭkāra* is made. Thence he should not wish to make it.

As regards the question whether the Hotar might make the sacrificer happy or unhappy, the answer is, that he who might be the Hotar of any sacrificer can do so. At this (occasion, i.e., at the sacrifice), the Hotar may just do with the sacrificer as he pleases.

Should he wish to deprive the sacrificer of the fruit of his sacrifice, he has only to repeat the (Yājyâ) verse, and the *Vaṣaṭkāra* in the same tone<sup>17</sup> (i.e., monotonously). If he do so, he deprives the sacrificer of the fruit of his sacrifice.

Should he wish to make the sacrificer liable to the consequences of a great guilt, he has only to repeat the (Yājyâ) verse with a very loud voice, and the *Vaṣaṭkāra* with a very low one. (If he do so) he makes the sacrificer liable to the consequences of a great guilt.

Should he wish to make the sacrificer very happy, he has to repeat the (Yājyâ) verse with a very low, and the *Vaṣaṭkāra* with a very loud, voice. (That is done) for obtaining fortune. By doing so, he puts the sacrificer in (the possession of) fortune.

The *Vaṣaṭkāra* is to form an integral part of the (Yājyâ) verse (no stopping between the end of the [170] verse and *vaṣaṭ* being allowed), in order to have an uninterrupted whole. He who has such a knowledge becomes possessed of children and cattle.

### 8.

(The Danger which might be imminent upon the Hotar and Sacrificer, in consequence of the *Vaṣaṭkāra* weapon, is to be averted by certain Formulas.)

The Hotar ought to think of the deity to whom the oblation is given

<sup>16</sup> The term in the original is *nirhāṇarcha*, i.e., without losing any part of the *Rich*. This means, that no vowel is to be dropped at the end of the Yājyâ verse when *Vaṣaṭ* is joined to it as an integral part. The remark is made on account of the way in which the syllable *om* (when *praṇava* is made) is joined to the last syllable of a verse. In that case, the last vowel disappears and *o* is substituted in its stead. If, for instance, the last syllable of the *Rich* be *ya*, then in the *Praṇava yom* is pronounced. See the rules for making the *Praṇava* in the *Sāmidheni* verses, Âśv. Br. S. 1, 2.

<sup>17</sup> The Yājyâ is repeated monotonously, and, at the morning libation, in a low tone, whilst the *Vaṣaṭkāra* is pronounced with a loud voice.

when he is about to repeat the *Vaṣaṭkāra*. Thus he pleases the deity personally, and addresses the *Yājyâ* mantra direct to it.

The *Vaṣaṭkāra* is a weapon.<sup>18</sup> The weapon is like a flash when one strikes with it without having conjured its evil effects.<sup>19</sup> Not every one knows how to conjure it, nor its (proper) place. Therefore the mantra, *vag ojaḥ* (Āśv. Śr. S. 1, 5) is at such occasions, when even many are killed (as is the case in a battle), the propitiation, and the assignation of the proper place (after the *Vaṣaṭkāra*). For this reason, the Hotar has, after every *Vaṣaṭkāra*, to repeat the *Anumantraṇa*<sup>20</sup> formula, *vag ojaḥ*. If thus propitiated, the *Vaṣaṭkāra* does not hurt the sacrificer.<sup>21</sup>

[ 171 ] The sacrificer ought to repeat this *Anumantraṇa* formula : “ O *Vaṣaṭkāra*, do not sweep me away, I will not sweep thee away. I call “ hither (thy) mind with great effort, thou art a shelter (having joined “ thy) body with the air circulating (in my body). Go to (thy) place, let “ me go to (my) place.”

Some one (a theologian) has said : this (just mentioned *anumantraṇam*) is too long and has no effect. (Instead of it) the sacrificer ought to repeat after the *Vaṣaṭkāra* the words, *ojaḥ saha ojaḥ*. *Ojaḥ* (vigour) and *sahaḥ* (strength) are the two most beloved bodies (forms) of the *Vaṣaṭkāra*. By making him repeat this *Anumantraṇa* formula, he thus makes the sacrificer prosper through (the *Vaṣaṭkāra*'s) own nature. He, who has such a knowledge, prospers through (the *Vaṣaṭkāra*'s) own nature.

The *Vaṣaṭkāra* is speech, and *prāṇa* (air inhaled) and *apāna* (air exhaled). These (three) leave as often as a *Vaṣaṭkāra* is repeated. (But that ought to be prevented ; thence) he ought to include them (their names) in the *Anumantraṇa* formula. (This is done by repeating the following formula) *vag ojaḥ saha ojo mayi prāṇâpânâu*, i.e., May speech, vigour, strength (and) the *prāṇa* and *apāna* (be) in me ! Thus the Hotar puts speech, *prāṇa* and *apāna* in himself (he prevents them from going), and reaches his full age. He who has such a knowledge reaches his full age.

<sup>18</sup> This idea is clearly expressed in an *Anumantraṇa* formula : वषट्कारेण वज्रेण योऽस्मान्देष्टि यं च वयं द्विष्मस्तं हन्मि; i.e., I slay, with the *Vaṣaṭkāra* as a weapon, him who hates us as well as him whom we hate (Āśv. Śr. S. 1, 3).

<sup>19</sup> For the mischief done by a weapon, he who strikes with it, is answerable. To guard himself against the evil consequences of such an act, propitiation (*sānti*) is required.

<sup>20</sup> This is the technical name of those formulas which are to be repeated by the Hotar and the sacrificer after the proper mantra has been recited. They follow the mantra. Thence the name, *anumantraṇa*. They must be always uttered with a low voice.

<sup>21</sup> Up to the present day, the *Śrotriyas* or sacrificial priests never dare to pronounce this formula save at the time of sacrificing. They say that, if they would do so at any other time, they would be cursed by the gods.

## 9.

(*Etymology of the words Praiṣa, Puroruk, Vedi, Nivid, Graha.*)

The sacrifice went away from the gods. They wished it (to return) by means of the *Praiṣas*.<sup>22</sup> [172] That is the reason that the *Praiṣas* (orders to repeat a mantra given by the Adhvaryu or Mitra Varuṇa to the Hotar) are called so (from *pra*+*iṣ*, "to wish"). They made it shine forth (*prārochayanti*) by means of the *Puroruks*. Thence the *Puroruk* is called so (from *prārochayanti*). They found it on the *Vedi*. Thence this place is called *Vedi* (from *vid*, to find). After having found it, they caught it with the *Grahas*; thence they are called so (from *grih*, to catch, seize). Having found it, they announced it to the gods by means of the *Nivids*. Thence they are called *Nivids* (from *nivedayati*, he announces).

A person who wishes to recover something lost, wants either much (of it) or little. Among two, the elder (most experienced) wishes for the best (portion). He who knows that the *Praiṣas* are exceedingly strong (give most power), knows (at the same time) that they are the best portion. The *Praiṣas* being the desire to recover something lost, he (the Mitra-Varuṇa) repeats them with his head lowered (*prahras*) (just as supplicants do).

## 10.

(*On the Proper Place of the Nivids in the Three Libations.*)

The *Nivids* are the embryos of the *Śastras* (*ukthas*). At the morning libation, they are put before the *Śastras* (*ukthas*), because the embryos are lying in the womb with their heads turned downward, and thus they are born (the head coming first out of the womb). At the midday libation, the *Nivids* are put in the midst (of the *Śastras*). This is done because the embryos have their hold in the middle of the womb. At the evening libation, the *Nivids* are repeated at the end (of the *Śastras*), because the embryos are coming down from thence (the womb) [173] when they are brought forth. He who has such a knowledge is blessed with children and cattle.

The *Nivids* are the decorations of the *Śastras*. They are put, at the morning libation, before the *Śastras*, just as a weaver weaves decorations in the beginning of a cloth.

At the midday libation, they are put in the midst (of the *Śastras*), just as a weaver weaves decorations in the midst (of a cloth).

At the evening libation, they are put at the end (of the *Śastras*), just as the weaver weaves decorations in the end of a cloth (*avaprajjana*).

<sup>22</sup> The *Praiṣas* here alluded to are those used at the animal sacrifice. They correspond to the *Prayāja* (*Apri*) mantras. See the *White Yajurveda* 21, 29-40.

He who has such a knowledge is ornamented on all parts with the decoration of the sacrifice.

## 11.

(How the Nivids should be Repeated. How to Correct Mistakes  
Arising from Confusion.)

The Nivids are deities connected with the sun. When they are put at the morning libation at the beginning (of the Sastras), at the midday libation in the midst, and at the evening libation at the end, then they follow the regular course of the sun.

The gods had obtained (once) one portion of the sacrifice after the other (*pach-chhas*). Thence the Nivids are repeated pada by pada. When the gods had obtained the (whole of the) sacrifice, a horse came out of it. Thence they say, the sacrificer ought to give a horse to the reciter of the Nivids. By doing so (presenting a horse), they present really the most exquisite gift (to the reciter).

The reciter (of the Nivid) ought not to forego any of its padas. Should he do so, he would make a rupture in the sacrifice; if this (rupture) increases, the sacrificer then becomes guilty of the consequences [174] of a great sin. Thence the reciter ought not to forego any of the padas of the Nivid.

He ought not to invert the order of two padas of the Nivid. Should he do so, he would confound the sacrifice, and the sacrificer would become confounded. Thence he ought not to invert the order of two padas.

He ought not to take together two padas of the Nivid. Should he do so, he would confound the sacrifice, which would prove fatal to the sacrificer. Thence he ought not to take together two padas of the Nivid when repeating it.

He ought to take together only the two padas, *predam brahma* and *predam kṣatram*.<sup>23</sup> If he do so, it is (done) for joining together the Brahma and the Kṣatra. Thence the Brahma and Kṣatra become joined.

He ought, for the insertion of the Nivid, to select hymns consisting of more than a triplet, or stanza of four verses;<sup>24</sup> for the several padas of the Nivid ought to correspond, each to the several verses in the hymn.<sup>25</sup>

<sup>23</sup> These two sentences form part of every Nivid, used at the midday or evening libation. They occur in the following connections: प्रेमां देवो देवहूतिमवतु देव्या धिया । प्रेदं ब्रह्म प्रेदं क्षत्रम् । प्रेदं सुन्वन्तं यजमानमवतु ।

<sup>24</sup> This refers to the *sūkta* or hymn which stands in connection with the Nivid.

<sup>25</sup> The expression *richam sūktam prati* is evidently a Hendiadjoin; for the distributive meaning of *prati* can only refer to *rich*, but not to *sūkta*; because there are not as many *sūktas* as there are padas of the Nivid. The sentence, न त्वं न चतुष्टयं अतिमन्येत

Thence he ought, for the insertion of the [175] Nivid, to select hymns consisting of more than of stanzas with three or four verses. Through the Nivid the celebration of the Sāman is made excessive.<sup>26</sup>

At the evening libation, he ought to put the Nivid when only one verse (of the Śastra) remains (to be recited). Should he recite the Nivid when two verses (of the Śastra) are still remaining, he would thus destroy the faculty of generation, and deprive the offspring of their embryos. Thence he ought to repeat the Nivid at the evening libation when only one verse (of the Śastra) remains (to be recited).

He ought not to let fall the Nivid beyond the hymn (to which it belongs).<sup>27</sup> Should he, however, do it, he ought not to revert to it again (not to use the hymn), the place (where the Nivid is to be put) being destroyed. He ought (in such a case) to select another hymn which is addressed to the same deity and in the same metre, to put the Nivid into it.

(In such a case) he ought, before (repeating the new) Nivid hymn, to recite the hymn : *mā praṇīma* [176] *patho vayam* (10, 57), i.e., let us not go astray. For he loses his way who gets confounded at a sacrifice. (By repeating the second pada) *ma yajñād indra saminaḥ* (10, 57, 1) i.e., (let us not lose) O Indra, the Soma sacrifice, he prevents the sacrificer from falling out of the sacrifice. (By repeating the third pada) *mā antaḥ sthur no arūtaṃ yaḥ*, i.e., "May no wicked men stand among us !" he turns away all who have wicked designs, and defeats them.

In the second verse (of this hymn) *yo yajñasya prasādhanaś tantur*, i.e., "Let us recover the same thread which serves for the performance

**निविदानं**, can easily be misunderstood. At the first glance it appears to mean "he ought not to think of selecting any other hymn for inserting the Nivid, save such ones as consist of three or four verses." Śāy. followed this explanation which most naturally suggests itself to every reader. But, in consideration that all the Nivid hymns, actually in use, and mentioned in the Aitareya Br. exceed in number four verses (some contain eleven, others even fifteen verses), that explanation cannot be correct. The passage can only have the sense given to it in my translation.

<sup>26</sup> The Śastra thus obtains more verses than are properly required.

<sup>27</sup> The meaning is : he should not repeat the Nivid, after he might have repeated the whole of the hymn in which it ought to have been inserted. Should he, however, have committed such a mistake, then he must select another hymn, and put the Nivid in its proper place, i.e., before the last verse of the hymn. The Hotar is more liable to commit such a mistake at the evening libation than at the two preceding ones. For, at the evening libation, there are seven Nivids (to Savitar, Dyāvāprithivī, Ribhus, Vaisvānara, Viśvedevāḥ, Marutas, and Jātavedās) required, whilst we find at the morning libation only one (which is rather a Puroruk than a Nivid), and at the midday libation two (to the Marutas and Indra).

of sacrifice, and is spread among the gods<sup>28</sup> by means of which was ((hitherto) sacrificed (by us)," the expression *tantu* (thread) means offspring. By repeating it, the Hotar spreads (*samtanoti*) offspring for the sacrificer.

(The words of the third verse are) *mano nu á huvâmahe nârâśamsena somena*, i.e., "Now we bring an offering<sup>29</sup> to the mind (*manas*) by pouring water in the Soma cups (devoting them thus to *Narâśamsa*)." By means of the mind, the sacrifice is spread; by means of the mind, it is performed. This is verily the atonement at that occasion (for the mistake pointed out above).

## SECOND CHAPTER.

[177] (*The Marutvatîya and Niṣkevalya Śāstras.*)

### 12

(*On the Ahâva and Pratigara.*)

They (the theologians) say: the subjects of the gods<sup>1</sup> are to be procured. (To achieve this end) one metre is to be put in another metre. (This is done when) the Hotar calls (the Adhvaryu) by *somsâvom*, "Let us both repeat, yes!" which (formula) consists of three syllables. At the morning libation, the Adhvaryu responds (*prati-grîhnâti*) (to this formula of three syllables) with one consisting of five: *samsâmo daivôm*.<sup>2</sup> This makes eight on the whole. The Gâyatri has eight syllables (i. e. each of its three padas). Thus these two (formulas) make the Gâyatri at the commencement of the recitation at the morning libation. After the Hotar has finished his recitation, he uses this (formula of) four syllables: *uktham* [178] *vâchi*,<sup>3</sup> i.e., the recitation has been read, to which the Adhvaryu

<sup>28</sup> Sây. has, in his commentary on the Rîgveda Samhitâ, the following remark :  
देवैः स्तोत्रिभिः ऋत्विग्भिर्विस्तारितो वर्त्तते.

<sup>29</sup> Of *आह्वामहे* Sây. gives two different explanations in his commentaries on the Ait. Br. and in that on the Rîgveda Samhitâ. In the first, he explains it by *आह्वानि* I call hither (from *hvé* to call); in the other, he derives it from *hu*, to sacrifice. The latter explanation is preferable.

<sup>1</sup> See 1, 9.

<sup>2</sup> See about the *Pratigara*, i.e., response by the Adhvaryu to the recitations of the Hotar, Âsv. Śr. S. 5, 9. The most common *pratigara* repeated by the Adhvaryu is *othâmo daiva*; but at the time of the *ahâva* (the call *somsâvom*) it is: *samsâmo daiva*. At the end of the *Pratigara*, the *pranava*, (incorporation of the syllable *om*) required, is *daivôm*.

<sup>3</sup> The formula *uktham vâchi*, with some additional words, always concludes a *śastra*. In the Kauṣîtaki Brâhmaṇam (14, 1), and in the Sâṅkhây. Śrauta Sûtras (8, 16, 17-20), this formula is called *achha viryam*. In the Âśval. Sûtras, no particular name is given to it. The Kauṣîtaki and Sâṅkhây. Śâkhas differ here a little from that of Âśvalâyana. According to the former, *uktham vâchi* is always preceded by a few sentences which are



(responds) in four syllables: *om ukthasā*, i.e., thou hast repeated the recitation<sup>4</sup> (*uktham*, *śaṣṭram*). This makes eight syllables. The Gâyatri consists of eight syllables. Thus the two (formulas) make at the morning libation [179] the Gâyatri<sup>5</sup> at both ends (at the commencement and the end).

At the midday libation, the Hotar calls: *adhvaryo śomsâcom*, i.e., "Adhvaryu, let us two repeat! Om!" with six syllables! to which the Adhvaryu responds with five syllables, the *śamsâmo daivom*. This makes eleven syllables. The Triṣṭubh has eleven syllables. Thus he makes the Triṣṭubh at the beginning of the Śaṣṭra at the midday libation. After having repeated it, he says, *uktham vâchi indrâya*, i.e., the Śaṣṭra has been read for Indra, in seven syllables; to which the Adhvaryu responds in four syllables: *om ukthasā*. This makes (also) eleven syllables. The Triṣṭubh has eleven syllables. Thus the two

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not to be found in Âśval. Thus, we have, for instance there, at the end of the Marutvatiya Śaṣṭra, the following formulas: रूपमनुरूपं प्रतिरूपं सुरूपमिहोपायो भद्रमाश्रुवते चोक्षमवाचीन्द्राय In the Âśval. Sûtras (5, 14), there is instead of it only: उक्तं वाचीन्द्राय श्रुवते त्वा At every Śaṣṭra repeated by the Hotar, there is a little difference in the appendages to this formula. The rules, as given here in this paragraph, refer only to the conclusion of the Śaṣṭras of the minor Hotri priests; they alone conclude in the way here stated, without any other appendage (see Âśval. 5, 10). The concluding formulas for the Hotar are, according to Âśval. Śr. S., as follows:

- (a) For the Ajya Śaṣṭra: उक्तं वाचि घोषाय त्वा (5, 9).
- (b) For the Pra-uga Śaṣṭra: उक्तं वाचि श्लोकाय त्वा (5, 10).
- (c) For the Marutvatiya Śaṣṭra (see above).
- (d) For the Niṣkevalya Śaṣṭra: उक्तं वाचीन्द्रायोपश्रुवते त्वा (5, 15).
- (e) For the Vaiśvadeva Śaṣṭra: उक्तं वाचीन्द्राय देवेभ्य आश्रुत्यै त्वा (5, 18).
- (f) For the Agnimaruta Śaṣṭra: उक्तं वाचीन्द्राय देवेभ्य आश्रुताय त्वा (5, 20).

All these appendages express the idea, that the god to whom the recitation is addressed should hear it, and take notice of it. So *ghoṣhāya tvā* means that "it (the recitation) might be sounded to thee;" *upaśrīvate tvā*, "that it might be for thy hearing." The active participle in the present tense must here have something like the meaning of an abstract noun, corresponding with *ślokāya* and *āśrutyai*. Literally, *upaśrīvate* appears to mean that "the hearing (of this recitation might come) to thee."

After the repetition of these formulas which conclude all Śaṣṭras, the Yājña verse belonging to the particular Śaṣṭra is recited.

<sup>4</sup> This alone can be the meaning of the obscure formula, *ukthasā*, which comes no doubt from the remotest antiquity. It is perhaps a corruption of *uktham sās*, the neutral character *m* being left out. Sây. explains: त्वं शस्त्रशंसी, "thou art the repeater of the Śaṣṭra." But this meaning is not appropriate to the occasion at which the formula is used. This is done only when the recitation is over. The only proper meaning of the formula therefore is either "the recitation is repeated," or "thou hast repeated the recitation."

<sup>5</sup> The Gâyatri is the characteristic metre of the morning libation; thence its form (eight syllables) is to appear in some shape at the commencement as well as at the end of the Śaṣṭra.

(formulas) make the Triṣṭubh at both ends of the Śastra at the midday libation.

At the evening libation, the Hotar calls: *adhvaryo som-somsâtom*, in seven syllables, to which the Avdharyu responds in five syllables: *samsâmo daivom*. This makes twelve syllables. The Jagati has twelve syllables. Thus (with these two formulas taken together) he makes the Jagati at the beginning of the Śastra at the evening libation. After having repeated the Śastra, he says, in eleven syllables: *uktham vâchi indrâya devebhyah*, i.e., "the Śastra has been repeated for Indra," for the Devas, to which the Adhvaryu responds in one syllable: *om!* This makes twelve syllables. The Jagati has twelve syllables. Thus the two (formulas) make the Jagati at both ends at the evening libation.

This (the mutual relation of the three chief metres to one another and to the sacrificer) saw a Rishi, and expressed (his opinion) in the mantra: *yad gâyat্রে adhi* (1, 164, 23), i.e., "those who know that [180] the Gâyatri is put over a Gâyatri, and that out of a Triṣṭubh a (another) Trisṭubh is formed, and a Jagat (Jagati) is put in a Jagat, obtain immortality."<sup>6</sup>

In this way, he who has such a knowledge puts metre in metre, and procures "the subjects of the gods."

### 13.

(On the Distribution of the Metres among the Gods. Anuṣṭubh Prajâpati's Metre.)

Prajâpati allotted to the deities their (different) parts in the sacrifice and metres. He allotted to Agni and the Vasus at the morning libation the Gâyatri, to Indra and the Rudras the Triṣṭubh at the mid-day libation, and to the Viśve Devâḥ and Âdityas the Jagati at the evening libation.

His (Prajâpati's) own metre was Anuṣṭubh. He pushed it to the end (of the Śastra), to the verse repeated by the Achhâvâka (which is the last). Anuṣṭubh said to him: "Thou art the most wicked of all gods; for thou hast me, who am thy metre, pushed to the end (of the Śastra), to the verse repeated by the Achhâvâka." He acknowledged (that he had wronged her). (In order to give redress) he took his own Soma (sacrifice) and put at the beginning, at the very mouth of it,

\* The meaning is, that no pada of a metre, neither that of the Gâyatri nor Triṣṭubh, nor Jagati can stand alone, but must be joined to another pada of the same metre. The *âhâva* and *pratigara* must, therefore, be at the beginning as well as at the end of the Śastra in the same metre; for each time they consist only of one pada, and that is not auspicious.

Anuṣṭubh. Thence Anuṣṭubh is joined (to the Śastras) as the first metre, as the very mouth-piece at all libations.

He who has such a knowledge becomes the first, the very mouth (of the others), and attains to supremacy. Prajāpati having thus made (the beginning [181] of all libations) at his own Soma sacrifice (with Anuṣṭubh), the sacrificer (who does the same) becomes master of the sacrifice, and the latter becomes (properly) performed. Wherever a sacrificer has a sacrifice performed, so that he remains master of it, it is performed for this (the whole) assemblage of men<sup>7</sup> (who might be with the sacrificer).

#### 14.

(How Agni, as Hotar of the Gods, Escaped the Meshes of Death.)

When Agni was the Hotar of the Gods, Death sitting in the Bahiṣ-pavamāna Stotra<sup>8</sup> lurked for him. By commencing the Ajya Śastra<sup>9</sup> with the Anuṣṭubh metre, he overcame Death. Death repaired to the Ajya Śastra lurking for Agni. By beginning (to repeat) the Pra-uga Śastra, he overcame Death (again).

At the midday libation, Death sat in the Pavamāna Stotra<sup>10</sup> lurking for Agni. By commencing the Marutvatiya Śastra with Anuṣṭubh, he overcame Death. Death could not sit, at that libation, in the Bṛihati verses (repeated by the Hotar at the commencement of the Niṣkevalya Śastra). For the Bṛihatis are life. Thus Death could not take away the life. This is the reason that the Hotar begins (the Niṣkevalya Śastra) with the Stotriya triplet (corresponding to the Sāman which is sung) in the Bṛihati metre. The Bṛihatis are life. By commencing [182] his second Śastra (with Bṛihatis), he has the preservation of (his) life in view.

At the evening libation, Death sat in the Pavamāna Stotra lurking for Agni. By commencing the Vaiśvadeva Śastra with Anuṣṭubh, Agni overcame Death. Death repaired to the *Yajñā yajñīya Sāman*.<sup>11</sup> By

<sup>7</sup> The sacrificer is to make the sacrifice, i.e., the sacrificial man, his own, i.e., he must subject it to his own will, just as Prajāpati did. Thus he makes it beneficial to others, just as Prajāpati benefited gods and men by it.

See page 120.

<sup>8</sup> See the hymn : *pra vo devāya agnaye*, 2, 35, which is in the Anuṣṭubh metre and which is meant here.

<sup>10</sup> *Uchchā te jātam andhaso*. Sāmaveda Saṁh. 2, 22-29.

<sup>11</sup> यज्ञा यज्ञा वो यज्ञये । Sāmaveda Saṁh. 2, 53-54.

commencing the Agni-Māruta Śastra, with a hymn addressed to Vaiśvânara, he overcame Death. For the hymn addressed to Vaiśvânara is a weapon; the Yajna yajniya Sâman is the place. By repeating the Vaiśvânara hymn, he thus turns Death out of his place.

Having escaped all the meshes of Death, and his clubs, Agni came off in safety. The Hotar who has such a knowledge, comes off in safety, preserving his life to its full extent, and attains to his full age (of a hundred years).

## 15.

(*Marutvatiya Śastra. Indra Conceals Himself. How he was found.*)

Indra, after having killed Vṛitra, thought, 'I might perhaps not have subdued him' (apprehending his revival), and went to very distant regions. He (ultimately) arrived at the most distant place. This place is Anuṣṭubh, and Anuṣṭubh is Speech. He having entered Speech, lay down in her. All beings scattering themselves here and there went in search of him. The *Pitaras* (manes) found him one day earlier than the gods. This is the reason that ceremonies are performed in honour of the *Pitaras* previous to the day on which they sacrifice for the gods.<sup>12</sup> They (the gods) said, "Let us squeeze the [183] Soma juice; (then) Indra will come to us very quickly." So they did. They squeezed the Soma juice. By repeating the verse, *ā tra ratham* (8, 57, 1), they made him (Indra) turn (towards the Soma juice). By the mantra, *idam vaso sutam* (8, 2, 1), he became visible to the gods on account of the term (*suta*), i.e., squeezed (contained in it).<sup>13</sup> By the mantra, *indra nedīya ed ihi* (8, 53, 5),<sup>14</sup> they made him (Indra) come into the middle (of the sacrificial place).

He who has such a knowledge, gets his sacrifice performed in the presence of Indra, and becomes (consequently) successful by means of the sacrifice, having Indra (being honoured by his presence).

## 16.

(*Indra-Nihava Pragâtha.*)

As Indra had killed Vṛitra, all deities thinking that he had not conquered him, left him. The Maruts alone, who are his own relations,<sup>15</sup> did not leave him. The "*maruto svâpayah*" (in the verse, *Indra*

<sup>12</sup> The *Pitaras* are worshipped on the Amāvasyâ day (New Moon), and the Darśa-pûrṇima-īṣṭi takes place on the *pratipada* (first day after the New Moon).—Sây.

<sup>13</sup> These two first are called the *pratipad* and *anuchara* of the *Marutvatiya Śastra*, the beginning verse and the sequel.

<sup>14</sup> This mantra is called, *indra-nihava pragâtha*, i.e., *pragâtha* for calling Indra near.

<sup>15</sup> Svâpi, which term occurs in the *Indra-Nihava Pragâtha* (8, 58, 5), is explained by Sây. सुवृषिकालेऽपि वत्तमाणाः But this interpretation, which is founded on Vedantic ideas strange to the poets of the Vedic hymns, is certainly wrong; for, "being

*nedīya*) are the vital airs. The vital airs did not leave him [184] (Indra). Thence this Pragâtha, which contains the term *svâpi* (in the pada) *â svâpe svâpibhir*, is constantly repeated (at the midday libation of all Soma sacrifices). When, after this (Pragâtha), a mantra addressed to Indra is repeated, then all this (is termed) *Marutvatiya* (Śastra). If this unchangeable Pragâtha, containing the term *svâpi*, is repeated (then always the Marutvatiya Śastra is made).

### 17.

(*Brâhmaṇaspati Pragâtha. To what Stotras the Indra-Nihava and Brâhmaṇaspati Pragâtha belong. The Dhâvyâs.*)

He repeats the Pragâtha<sup>16</sup> addressed to Brâhmaṇaspati. Led by Bṛihaspati as Purohita (spiritual guide), the gods conquered the celestial world, and were (also) victorious everywhere in this world. Thus the sacrificer who is led by Bṛihaspati as his Purohita, conquers the celestial world, and is (also) victorious everywhere in this world.

These two Pragâthas,<sup>17</sup> not being accompanied by a chant, are recited with repetition<sup>18</sup> (of the last pada of each verse). They ask, "How is it that these two Pragâthas, which are not accompanied by a chant, are recited with repetition (of the last pada of each verse), the rule being that no Śastra verse can be recited with such a repetition, if it be not accompanied by a chant?" (The answer is) The Marutvatiya (Śastra) [185] is the recitation for the Pavamâna Stotra;<sup>19</sup> they perform this Stotra (in singing), with six verses in the Gâyatri, with six in the Bṛihati, and with three

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in profound sleep," does not suit the sense of the passage at all. How could the Marutas assist Indra when they were in "profound sleep" (*suṣupti*)? In order to countenance his interpretation, Sây. refers to the meaning "*prâṇa*," life, attributed to the word by the author of the Ait. Br. itself in this passage. The word is, however, to be traceable only to *su-âpi* or *sva-âpi*. That *âpi* means "friend, associate," follows from several passages of the Sâmhita. See Boehtlingk and Roth's Sâṃskrit Dictionary, i., p. 660.

<sup>16</sup> A Pragâtha comprises two *ṛichas*, according to Âśv. Śr. S. 5, 14: *तृचाः प्रतपदनुचरा द्वृचाः प्रगाथाः* i. e., the Pratipad (opening of the Marutvatiya Śastra) and its Anuchara (sequel) consist of three *ṛichas*, the Pragâthas of two *ṛichas*.

<sup>17</sup> The Indra-Nihava and Brâhmaṇaspatyaḥ Pragâtha.

<sup>18</sup> The two Pragâtha verses are to be repeated, so as to form a triplet. This is achieved by repeating thrice the fourth pada of each verse, if it be in the Bṛihati metre. In a similar way, the Sâma singers make of two verses three.

<sup>19</sup> The Pavamâna Stotra or the performance of the Sâma singers at the beginning of the midday libation, consists only of three verses in the Gâyatri (*uchchâ te jâto, Sânaveda*, 2, 22-24), of two in the Bṛihati (*punânah Soma*, S. V. 2, 25, 26) and three in the Triṣṭubh metre (*pra tu drava pari koṣam*, S. V. 2, 27-29). The three Gâyatris are sung twice, thus six are obtained, and the two Bṛihatīs are twice repeated in such a manner as to produce each time three verses (by repeating thrice the last pada of each verse), which makes also six. *Sâma prayojya*.

in the Triṣṭubh metres. Thus, the Pavamâna (Stoma) of the midday libation comprises three metres, and is fifteen-fold.<sup>20</sup> They ask, "How becomes this Pavamâna Stoma celebrated (by a Śastra)?" The two last verses of the Pratipad triplet (8, 57, 1-3, *â tvâ ratham*) [186] are in the Gâyatrî metre (the first being Anuṣṭubh), and also the triplet which forms the sequel (of the Pratipad) is in the Gâyatrî metre. Thus the Gâyatrî verses (of the Pavamâna Stotra) become celebrated. By means of these two Pragâthas (the Indra-Nihava and Brâhmaṇaspati Pragâtha, which are in the Bṛihatî metre) the Bṛihatî verses (of the Pavamâna Stotra) become celebrated.

The Sâma singers perform this chant with these verses in the Bṛihatî metre, by means of the Raurava and Yaudhaja Sâmans (tunes<sup>21</sup>), repeating thrice (the last pada of each verse). This is the reason that the two Pragâthas, though they have no Stoma belonging to them, are recited with repeating thrice (the last pada of each verse). Thus the Stotra is in accordance with the Śastra.

Two *Dhâyyâs*<sup>22</sup> are in the Triṣṭubh metre, and also the hymn<sup>23</sup> in which the Nivid is inserted. By these verses (in the Triṣṭubh metre), are the Triṣṭubhs of the Stotra celebrated. In this way, the Pavamâna

<sup>20</sup> For the explanation of this and similar terms, Sâyana refers always to the Brâhmaṇas of the Sâma-veda. The explanatory phrase of the *pañcadaśa stoma* of the Sâma-veda theologians is constantly the following : पंचम्यो हिं करोति सः तिसृभिः स एकया स एकया । पंचम्यो हिं करोति स एकया । स तिसृभिः स एकया पंचम्यो हिं करोति स एकया स एकया स तिसृभिः These enigmatical words are utterly unintelligible without oral information, which I was happy enough to obtain. They refer to the number of verses obtained by repetition of the triplet which forms the text of a Sâman. The Sâman consists of two verses only : it is first to be made to consist of three, by repetition of some feet of the two principal verses, before it can be used as a chant at the Soma sacrifices. After a triplet of verses has been thus obtained, it is to be chanted in three turns, each turn containing in three subdivisions a certain number of repetitions. This number of repetitions is indicated by three rows of wooden sticks of the Udumbara tree, called *kuśā*, each row comprising five (if the Stoma is the *pañcadaśa*, the fifteen-fold), which the three Sâma singers must arrange according to a certain order before they can chant the Sâman. Each row is called a *pariyāya*. The several sticks in each row are placed in the following order : 1st row—3 in a straight, 1 across, 1 in a straight, line ; 2nd row—1 in a straight, 3 across, 1 in a straight, line ; 3rd row—1 in a straight, 1 across, 3 in a straight, line. As often as the sticks of one row are laid, the Sâma singer utters the sound *him*. This apparatus is regarded as quite essential for the successful chanting of the Sâman. See more on this subject in the notes to 3, 42.

<sup>21</sup> These are the names of the two peculiar tunes in which the verses, *punānah soma* and *duhāna ūdhar* (Sâma-veda S. 2, 25-26) are sung.

<sup>22</sup> See 3, 18 : the two first, *agnir netā*, and *tvam Soma kratubhiḥ* are in the Triṣṭubh metre.

<sup>23</sup> The Nivid hymn is *janīṣṭha ugra*, see 3, 19 ; it is in the Triṣṭubh metre

Stoma, comprising three metres, being fifteen-fold, becomes celebrated for him who has such a knowledge.

## 18.

(On the Origin of the Dhâyyâs, their Nature and Meaning.)

He recites the Dhâyyâs. Prajâpati had (once) sucked up from these worlds everything he desired [187] by means of the Dhâyyâs (from *dhe*, to suck). Thus the sacrificer who has such a knowledge sucks up from these worlds everything he desires. The nature of the Dhâyyâs is, that the gods at a sacrifice, wherever they discovered a breach, covered it with a Dhâyyâ; thence they are so called (from *dhâ*, to put). The sacrifice of him, who has such a knowledge, becomes performed without any breach in it.

As to the Dhâyyâs, we sew up with them (every rent in the) sacrifice, just as we sew up (a rent in) a cloth with a pin that it might become mended. A breach in the sacrifice of him who has such a knowledge becomes thus mended.

As to the Dhâyyâs, they are the recitations for the Upasads.<sup>24</sup> The verse, *Agnîr netâ* (3, 20, 4), which is addressed to Agni, is the recitation for the first Upasad; the verse, *tvam Soma kratubhih*, which is addressed to Soma (1, 91, 2), is the recitation for the second Upasad; the verse *pinvanty apo* (1, 64, 6), which is addressed to Viṣṇu, is the recitation for the third Upasad. Whatever place one may conquer by means of the Soma sacrifice, he who, having such a knowledge, recites the Dhâyyâs, conquers (it only) by the several Upasads.

About this last Dhâyyâ, some say, the Hotar ought (instead of *pinvanty apo*) to repeat *tân vo maho* (2, 34, 11), asserting, "we distinctly know that this verse is repeated (as the third Dhâyyâ) among the Bharatas." But this advice is not to be cared for. Should the Hotar repeat that verse (*tân vo maho*), he would prevent the rain from coming, for Parjanya has power over the rain (but there is no allusion to him in that verse). But if he repeat the verse *pinvanty apo*, where there is a pada referring to rain (the third *atyam na mihe*), and one referring to the Marutas [188] (the storms accompanying the rain, in the first pada), and the word *vinīyanti*, "they carry off," which refers to Viṣṇu, whose characteristic feature is said to be *vichakrame*, i.e., he strode (thrice through the universe), which meaning is (also) implied in the term *vinīyanti*, and (where is further in it) the word, *vâjīte*, "being laden with booty," referring to Indra (then the rain would come). This verse has four padas, and (as we have seen) refers to rain, the Marutas, Viṣṇu,

<sup>24</sup> See Ait. Br. 1, 23-25.

and Indra, and, though (on account of these allusions just mentioned, and its being in the Jagatî metre) properly belonging to the evening libation, it is repeated at the midday libation. Therefore the cattle of the Bharatas which are at their stables at evening (for being milked) repair at noon to a shed erected for giving all the cows shelter (against heat). That verse (*pinranty apo*) is in the Jagatî metre; cattle are of the Jagatî nature; the soul of the sacrificer is the midday. Thus the priest provides cattle for the sacrificer (when he recites this verse as a Dhâyyâ at the midday libation).

## 19.

\* (*The Marutvatîya Pragâtha. The Nivid hymn of the Marutvatîya Śāstra. How the Hotar can injure the sacrificer by misplacing the Nivid.*)

He repeats the *Marutvatîya Pragâtha* (*pra va indrâya brîhate*, 8, 78, 3). The Marutas are cattle, cattle are the Pargâtha (that is to say, the Pragâtha is used) for obtaining cattle.

He repeats the hymn *janiṣṭhâ ugrah* (10, 73). This hymn serves for producing the sacrificer. For, by means of it, the Hotar brings forth the sacrificer from the sacrifice as the womb of the gods. By this (hymn) victory is obtained; with it the sacrificer remains victor, without it he is defeated.

[189] This hymn was (seen) by (the Rîṣi) *Gaurivîti*. *Gaurivîti*, the son of Śakti, having come very near the celestial world, saw this hymn (*i.e.*, had it revealed); by means of it, he gained heaven. Thus the sacrificer gains by this (hymn) the celestial world.

Having repeated half the number of verses (of this hymn), he leaves out the other half, and inserts the Nivid <sup>22</sup> in the midst (of both

<sup>22</sup> This is not strictly in accordance with the rules laid down by Āśvalāyana, who in his Śrāuta Sūtras, 5, 14: जनिष्ठा उपहत्येक भूयसीः शस्त्वा मरुत्वतीयां निविदं दध्यात्सर्वत्रैवमयुजासु

माध्यान्दिने *i.e.*, the Nivid Sūkta is, *janiṣṭhâ ugrah*. After having repeated one verse more than half the number of verses (the whole has eleven verses) of which it consists, he ought to insert the Nivid. That ought always to be done at the midday libation, where the number of verses of the Nivid Sūkta is uneven. The Sūkta *janiṣṭhâ ugra* consists of eleven verses. The number being uneven, the *Marutvatîya Nivid* is put in the hymn *janiṣṭhâ ugra* after the sixth verse, which concludes with धन्य. The text

of this Nivid (see the Sâṅkhayâna Sūtras, 8, 16) is (according to Saptâ Hāutra) as follows : शोऽसवोऽमिन्द्रो मरुत्वान्सोमस्य पिबतु । मरुत्वोत्रो मरुद्वृषः । मरुत्सखा मरुद्वृषः । घृनुवृत्रा सृजदपः । मरुतामोजसा सह । य ईमेन देवा अन्वमदन् । असूर्ये वृत्रतूर्ये । शंबरहत्ये गविष्ठी । अर्चेतं गुह्या पदा । परमस्यां परावति । आदीं ब्रह्माणि वर्धयन् । अनाष्टष्टान्योजसा । कृण्वं देवेभ्यो दुवः । मरुद्भिः सस्त्रिभिः सह । इन्द्रो मरुत्वां इह अवदिह सोमस्य पिबतु । प्रेमां देवो देवहूतिमवतु देव्या चिया । प्रेदं ब्रह्म प्रेदं वृत्रम् । प्रेदं सुन्वन्तं यजमानं अवतु । चित्रश्चित्राभिरुतिभिः । अवद् ब्रह्माण्वावसागमत् ।

*i.e.*, May Indra with the Marutas drink of the Soma. He has the praise of the Marutas; he has (with him) the assemblage of the Marutas. He is the friend of



parts). The Nivid is [190] the ascent to heaven; it is the ladder for climbing up to heaven. (Therefore) he ought to recite it (stopping at regular intervals) as if he were climbing up (a height) by means of a ladder. Thus he can take along with him (up to the celestial world) that sacrificer to whom he is friendly. Now, he who desires heaven, avails himself of this opportunity of going thither.

Should the Hotar intend to do any harm (to the sacrificer) thinking, "may I slay the Viś through the Kṣatra," he need only repeat the Nivid in three different places of the hymn (in the commencement, middle, and end). For the Nivid is the *Kṣatram* (commanding power), and the hymn the *Viś* (prototype of the Vais̥yas); thus he slays the Viś of any one whom he wishes through his Kṣatra.<sup>26</sup> Thus he slays the Viś through the Kṣatram.

Should he think, "may I slay the Kṣatram through the Viś," he need only thrice dissect the Nivid through the hymn (by repeating the hymn at the commencement, in the middle, and at the end of the Nivid). The Nivid is the Kṣatram, and the [191] hymn is Viś. He thus slays whosoever Kṣatra he wishes by means of the Viś.

Should he think, "I will cut off from the sacrificer the Viś (relation, subject, offspring) on both sides," he need only dissect (at the beginning and end) the Nivid by the call *śomsavom*. Thus he cuts the sacrificer off from his Viś on both sides (from father and mother, as well as from his children). Thus he should do who has sinister designs towards the

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the Marutas, he is their help. He slew the enemies, he released the waters (kept back by the demons of the air) by means of the strength of the Marutas. The gods following him rejoiced at the (defeat of the) Asuras, the conquest of Vṛitra, at the killing of Śambara, at the battle (for conquering cows). Him (Indra) when he was repeating the secret verses, in the highest region, in a remote place, made the sacred rites and hymns (*brahmāṇi*) grow (increase in strength); these (sacred rites) are through their power inviolable. He makes presents to the gods, he who is with the Marutas his friends. May Indra with the Marutas here hear (our prayer), and drink of the Soma. May the god come to his oblation offered to the gods with (our) thoughts being directed to the gods. May he protect this Brahma (spiritual power), may he protect this Kṣatram (worldly power), may he protect the sacrificer who prepares this (the Soma juice), (may he come) with his manifold helps. May he (Indra) hear the sacred hymns (*brahmāṇi*), may he come with (his) aid!

" These sentences can be only understood when one bears in mind, that men of the higher caste are supposed to have a share in a certain prototype. Kṣatra represents the commanding power. A Brahman, deprived of his Kṣatra, loses all influence and becomes quite insignificant in worldly things; if deprived of his Viś, he loses his means of subsistence. A Kṣatriya loses his power, if deprived of his kṣatram, and his subjects, if deprived of his Viś.

sacrificer. But otherwise (in the manner first described) he should do to him who desires for heaven (if he be friendly to him).

He concludes with the verse, *vayah suparnâ upasedur* (10, 73, 11), i.e., "the poets with good thoughts have approached Indra, begging like birds with beautiful wings; uncover him who is enshrouded in darkness; fill the eye (with light); release us who are bound (by darkness), as it were, with a rope (*nidhâ*). When he repeats the words "uncover him," &c., then he should think that the darkness in which he is enshrouded, might go by means of his mind. Thus he rids himself of darkness. By repeating the words, "fill the eye," he should repeatedly rub both his eyes. He who has such a knowledge, keeps the use of his eyes up to his old age. In the words, "release us," &c., the word *nidhâ* means rope. The meaning is, release us who are tied with a rope, as it were.

## 20.

(Why the Marutas are Honoured with a separate Śastra.)

Indra, when he was about to kill Vṛitra, said to all the gods, "Stand near me, help me." So they did. They rushed upon Vṛitra to kill him. He perceived they were rushing upon him for the purpose of [192] killing him. He thought, "I will frighten them." He breathed at them, upon which all the gods were flung away and took to flight; only the Marutas did not leave him (Indra); they exhorted him by saying, "Strike, O Bhagavan! kill (Vṛitra)! show thy prowess!" This saw a Rishi, and recorded it in the verse *vṛitrasya tvâ śvasathâd* (8, 85, 7), i.e., "all the gods who were associated (with Indra) left him when flung away by the breathing of Vṛitra. If thou keepest friendship with the Marutas, thou wilt conquer in all these battles (with Vṛitra)."

He (Indra) perceived, "the Marutas are certainly my friends; these (men) love me! well, I shall give them a share in this (my own) celebration (Śastra)." He gave them a share in this celebration. Formerly both (Indra as well as the Marutas) had a place in the Niṣkevalya<sup>21</sup> Śastra. (But to reward their great services he granted them more, viz., a separate Marutvatiya Śastra, &c.). The share of the Marutas (in the midday libation) is, that the Adhvaryu takes the Marutvatiya Graha, and the Hotar repeats the Marutvatiya Pragâtha, the Marutvatiya hymn, and the Marutvatiya Nivid. After having repeated the Marutvatiya Śastra, he recites the Marutvatiya Yājyâ. Thus he satisfies the deities by giving them their shares. (The Marutvatiya Yājyâ is) *ye tvâhihatye maghavan* (3, 47, 4), i.e., "drink Indra, the Soma juice, surrounded by thy host, the

<sup>21</sup> The second Śastra to be repeated by the Hotar at the midday libation.

Marutas who assisted thee, O Maghavan, in the battles with the huge serpent (Ahi)," &c. Wherever Indra remained victor in his various engagements, through their assistance, wherever he displayed his prowess, there (in the feast given in his honour) he announced them (the Marutas) as his associates, and made them share in the Soma juice along with him.

### [193] 21.

(Indra wishes for Prajâpati's rank. Why Prajâpati is called *Kaḥ*.  
Indra's share in the Sacrifice.)

Indra, after having slain Vṛitra and remained victor in various battles, said to Prajâpati, "I will have thy rank, that of the supreme deity; I will be great!" Prajâpati said, "Who am I" (*ko aham*)? Indra answered, "Just, what thou hast told (i.e., *kaḥ*, who?)" Thence Prajâpati received the name *kaḥ*, who? Prajâpati is (the god) *kaḥ*, who? Indra is called *mahendra*, i.e., the great Indra, because he had become great (greater than all the other gods).

He, after having become great, said to the gods, "Give me a distinguished reception!"<sup>20</sup> just as one here (in this world) who is (great) wishes for (honourable) distinction, and he who attains to an eminent position, is great. The gods said to him, "Tell it yourself what shall be yours (as a mark of distinction)." He answered, "This Mahendra Soma jar (Graha), among the libations that of the midday, among the Śastras the Niṣkevalya, among the metres the Triṣṭubh, and among the Sāmans the Priṣṭha"<sup>21</sup> They thus gave him these marks of distinction. They give them also to him who has such a knowledge. [194] The gods said to him, "Thou hast chosen for thyself all; let some of these things (just mentioned) be our also." He said, "No, why should anything belong to you?" They answered, "Let it belong to us, Maghavan." He only looked at them (as if conniving).

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<sup>20</sup> Of the words उद्धारं मे उद्धारत Sâyāṇa gives the following explanation: यः पुंसां पूजा-विशेषो हियते संपाद्यते सोऽयं सत्कार उद्धारस्तं सत्कारभागं मे मदर्थं उद्धारत पृथक् कुर्वतेति

<sup>21</sup> Priṣṭha is a combination of two Sāma triplets for singing. Here the principal chant of the Niṣkevalya Śāstra, which is the centre of the whole Soma feast, is to be understood. At the Agniṣṭoma, this chant is the Rathantaram. The four Stotras at the midday libation, which follow the Pavamāna Stotra, are called Priṣṭha Stotras. For they are capable of entering into the combination, called Priṣṭha, by putting in the midst of them another Sāman. At the Agniṣṭoma, the actual Priṣṭha is, however, not required. The four Priṣṭha Stotras of the midday libation are, the Rathantaram, Vāmadevyam Naudhasam, and Kaleyam.

## 22.

(Story of *Prāsahā*, the wife of *Indra*. On the Origin of the *Dhāyyā* verse of the *Niṣkevalya Śāstra*. How a King can defeat a hostile army. All gods have a share in the *Yājñ* in the *Virāt* metre. On the Importance of the *Virāt* metre at this occasion.)

The gods said, "There is a beloved wife of *Indra*, of the *Vāvāta* <sup>30</sup> order, *Prāsahā* by name. Let us inquire of her (what *Indra*'s intention is)." So they did. They inquired of her (what *Indra*'s intention was). She said to them, "I shall give you the answer to-morrow." For women ask their husbands; they do so during the night. On the morning the gods went to her (to inquire). She addressed the following (verses) to them : *yad vāvāna purutamam* <sup>31</sup> (10, 74, 6), i.e., what *Indra*, the slayer of *Vritra*, the con-[195] queror in many battles of old has gained, filling (the world) with his name (fame), by what he showed himself as master in conquering (*prāsahaspati*), as a powerful (hero), that is what we beseech him to do (now); may he do it." *Indra* is the mighty husband of *Prāsahā*. <sup>32</sup> (The last pada) "that is what we beseech him," &c., means, he will do what we have told him. <sup>33</sup>

Thus she (*Prāsahā*) told them. The gods said, "Let her have a share here (in this *Niṣkevalya Śāstra*) who has not yet obtained one in it (*na vā vidat*). <sup>34</sup> So they did. They gave her (a share) in it; thence this verse, *yad vāvāna*, &c., forms part of the (*Niṣkevalya Śāstra*). <sup>35</sup>

The army (*senā*) is *Indra*'s beloved wife, *Vāvāta*, *Prāsahā* by name. *Prajapati* is by the name of *kaḥ* (who?) his father-in-law. If one wish

<sup>30</sup> The wives of a king are divided into three classes, the first is called *mahiṣī*, the second *vāvāta*, the third or last *parivṛkti*. Sāy. *Vāvāta* is in the *Rigveda Samhitā*, 8, 84, 14, a name of *Indra*'s two horses. Sāyana in his commentary on the passage, proposes two etymologies, from the root *van* to obtain, and *vā* to go. The latter is the most probable.

<sup>31</sup> That part of the *Samhitā* where it occurs, not being printed yet, I put this verse here in full :—

यद्वावान पुरुतमं पुरोषालावृत्रहेन्द्रो नामान्यथाः ।

अचेति प्रासहस्पति स्तविष्मान्यदीमुरमसि कतर्वे करत ॥

*करत्* is taken by Sāyana in both his commentaries on the *Aitareya Brāhmaṇam*, and the *Rigveda Samhitā* in the sense of a present tense करोति । But it is here conjunctive, which word alone gives a good sense. Besides, the present tense is never formed in this way.

<sup>32</sup> The author takes *prāsahaspati* in the sense of husband of a wife, *Prāsahā*, above-mentioned.

<sup>33</sup> I take here *akarat* in the sense of a future tense. Let, the Vedic conjunctive, has often this meaning. Sāy. takes it in the sense of अकरोत्.

<sup>34</sup> This is nothing but an attempt at an etymology of the name *vāvāta*. That it is perfectly childish, every one may see at a glance.

<sup>35</sup> This verse, frequently used at various sacrifices, is the so-called *Dhāyyā* of the *Niṣkevalya Śāstra* at the midday libation.

that his army might be victorious, then he should go beyond the battle line (occupied by his own army), cut a stalk of grass at the top and end, and throw it against the other (hostile) army by the words, *prâsahe kas tvâ paśyati?* i.e., "O Prâsahâ, who sees thee?" If one who has such a knowledge cuts a stalk of grass at the top and end, and throws (the parts cut) against the other (hostile) army, saying *prâsahe kas tvâ paśyati?* it becomes split and dissolved, just as a daughter-in-law becomes abashed and faints, when seeing her father-in-law (for the first time).

[196] Indra said to them (the gods), "You also shall have (a share) in this (Śastra)." The gods, said, "Let it be the Yâjyâ verse," in the Virât metre of the Niṣkevalya Śastra." The Virât has thirty-three syllables. There are thirty-three gods, viz., eight Vasus, eleven Rudras, twelve Âdityas, (one) Prajâpati, and (one) Vaṣatkâra. He (thus) makes the deities participate in the syllables; and according to the order of the syllables they drink, and become thus satisfied by (this) divine dish.

Should the Hotar wish to deprive the sacrificer of his house and estate, he ought to use for his Yâjyâ along with the Vaṣatkâra a verse which is not in the Virât metre, but in the Gâyatri or Triṣṭubh, or any other metre (save the Virât); thus he deprives him of his house and estate.

Should he wish to procure a house and estate for the sacrificer, he ought to repeat his Yâjyâ in the Virât metre: *piba somam indra mandatu*, (7, 22, 1). By this verse, he procures for the sacrificer a house and estate.

## 23.

(On the Close Relationship between Sâman and Rik. Why the Sâma Singers require three richas. The five-fold division of both. Both are contained in the Virât. The five parts of the Niṣkevalya Śastra.)

First there existed the Rik and the Sâman (separate from one another); *sâ* was the Rik, and the name *amaḥ* was the Sâman. *Sâ*, which was Rik, said to the Sâman, "Let us copulate for begetting children." The Sâman answered, "No; for my greatness exceeds (yours)." (Thereupon) the Rik became two; both spoke (to the Sâman to the same effect); but [ 197 ] it did not comply with their request. The Rik became three (divided into three); all three spoke (to the Sâman to the same effect). Thus the Sâman joined the three Richas. Thence the Sâma singers use for their chant three Richas,<sup>77</sup> (that is) they perform their work of chanting

<sup>77</sup> This is *piba somam indra* (7, 221).

<sup>78</sup> The Sâman, to which the Niṣkevalya Śastra of the Hotar refers, is the Rathana taram. It consists only of two richas (verses), viz., *abhi tvâ Śûra* and *na tvâva* (Sâmaveda Samh. 2, 30, 31), but by the repetition of certain parts of these two verses, three are produced. See about this process, called *punarâdâyam*, above.

with three Ṛichas. (This is so also in worldly affairs.) For one man has many wives (represented by the Ṛichas), but one wife has not many husbands at the same time. From *sâ* and *amaḥ* having joined, *sâma* was produced. Thence it is called *sâman*.<sup>33</sup> He who has such a knowledge becomes *sâman*, i.e., equal, equitable. He who exists and attains to the highest rank, is a *sâman*, whilst they use the word *asâmanya*, i.e., inequitable, partial, as a term of reproach.

Both, the Rik as well as the Sâman, were prepared (for sacrificial use) by dividing either into five [ 198 ] separate parts: (1) *âdhava* (the call *śomśâvom* at the commencement of the Śastras, and *hinkâra* (the sound *hum*, commencing every Sâman); (2) the *prastâva* (prelude, first part of the text of the Sâman) and the first *rich* out of the three, required for the Sâman of the Niṣkevalya Śastras; (3) the *udgîtha* (principal part of the Sâman), and the second *rich*; (4) the *pratihâra* (response of the Sâman), and the last *rich* (out of the three); (5) *nidhanam* (the finale of the Sâman) and the call *vausaṭ* (at the end of the Yājyâ verses).<sup>33</sup> Thence they say, the sacrifice is

<sup>33</sup> The same etymology is given in the Chhândogya Upaniṣad, 3, 6, 1-6, p. 58 in the Calcutta edition of the Bibliotheca Indica): इयमेव सा अग्निमस्तत्साम i.e., the earth is *sa*, and fire *ama*, whence comes Sâma. The author of this Upaniṣad also supposes that the Sâma rests on the Rik, the latter being compared to the earth, the first to the fire burning on her. This etymology is wholly untenable from a philological point of view. The crude form is not *sâma*, but *sâman*; thence the derivation of the second part of the word from *ama* (a noun ending in *a*, not *an*) falls to the ground. The first part *sâ* is regarded as the feminine of the demonstrative pronoun, and said to mean *Rik*, for *Rik* is a feminine. But such monstrous formations of words are utterly strange to the Sanskrit language and sanctioned by no rules of the grammarians. In all probability we have to trace the word *sâman* to the root *so*, "to bind," whence the word *avasâna*, i.e., pause, is derived. It thus means "what is bound, strung together," referring to the peculiar way of chanting the Sâmans. All sounds and syllables of one of the parts of a Sâman are so chanted, that they appear to be strung together, and to form only one long sound.

<sup>34</sup> Many Sâmans are divided into four or five parts. See the note to 2, 22. If five parts are mentioned, then either the *hinkâra*, which precedes the *prastâva*, is counted as a separate part, or the *pratihâra* part divided into two, *pratihâra* and *upadrava*, the latter generally only comprising a few syllables.

In order to better illustrate the division of Sâmans into five parts, I give here the Rathantaram, according to these divisions:

First *rich*—(1), *prastâva*:—हुम् ॥ अभि त्वा शूर नोनुमो वा ॥

(2) *udgîtha*: ओमादुग्धा इव धेनव ईशानमस्य जगतः सुवा ईशाम् ॥

(3) *pratihâra*: आईशानमा इंदा ।

(4) *upadrava*: सुस्थूषा ओवा हा उवा ।

(5) *nidhanam*: अस ।

Second *rich*—(1) *prastâva*: इशोवा ।

[199] five-fold (is a pentad). Animals are five-fold (consist of five parts, four feet and a mouth).

(Both, the Rik and the Sâman, either of which is divided into five parts, are contained in the Virât, which consists of ten syllables).<sup>40</sup> Thence they say, the sacrifice is put in the Virât, which consists of ten parts.

(The whole Nis̥kevalya Śastra also consists of five parts, analogous to the five parts of the Sâman and the Rik at this Śastra.) The *stotriya* is the soul; the *anurûpa* is offspring, the *dhâyyâ* is the wife, animals are the *pragâtha*, the *sûktam* is the house.<sup>41</sup>

He who has such a knowledge, lives in his premises in this world, and in the other, with children and cattle.

## 24.

(The *Stotriya*, *Anurûpa*, *Dhâyyâ*, *Sâma-Pragâtha* and *Nivid Sûkta* of the *Nis̥kevalya Śastra*.)

He repeats the *Stotriya*. He recites it with a half loud voice. By doing so, he makes his own soul (the *Stotriya* representing the soul).

(2) *udgîtha* : ओनामिंद्र सुस्वषो न त्वा वा ७ अन्योदिवियो न पार्धिवा :

(3) *pratihâra* : न जातो नाजा ।

(4) *upadrava* : नाइष्याता ओवा हा उवा ।

(5) *nidhanam* अस् ॥

Third pich : (1) *prastâva* नजोवा ।

(2) *udgîtha* : ओतो न जनिष्यते अश्वायंतो मधवचिंद्रवाजिनाः ॥

(3) *pratihâra* : गन्धंतस्त्वाहा ।

(4) *upadrava* : वामाहाओवा हा उवा ।

(5) *nidhanam* : अस् Agniṣṭoma Sâma Prayaga.

From this specimen the reader will easily learn in what way they make of two richas three, and how they divide each into five parts. The *prastâva* is chanted by the *Prastotar*, the *udgîtha* by the *Udgâtar* (the chief of the Sâma singers), the *pratihâra* by the *pratihartar*, the *upadrava* by the *Udgâtar*, and the *nidhanam* by all three.

<sup>40</sup> This statement is not very accurate. In other passages it is said, that it consists of thirty-three syllables, see 3, 22. The metre is divided into three padas, each consisting of nine, ten, or eleven syllables.

<sup>41</sup> Here are the five parts of the *Nis̥kevalya Śastra* severally enumerated. The *stotriya* are the two verses of which the *Rathantara* consists, but so repeated by the *Hotar* as to make three of them, just as the Sâma singers do. The substantive to be supplied to *stotriya* is *pragâtha*, i.e., that *pragâtha*, which contains the same text as the *stotram* or performance of the Sâma singers. The *anurûpa pragâtha*, follows the form of the *Stotriya*; it consists of two verses which are made three. It must have the same commencing words as the *Stotriya*. The *anurûpa* is : *abhi tvâ pûrvapitaye* (8, 3, 7-8). The *Dhâyyâ* is already mentioned (3, 22). The Sâma *pragâtha* is : *pibâ sutasya* (8, 3, 12). The *sûkta* or hymn is mentioned in the following (24) paragraph.

He repeats the Anurûpa. The Anurûpa is offspring. It is to be repeated with a very loud voice. [200] By doing so, he makes his children more happy than he himself is (for the Stotriya representing his own self, was repeated by him with a half loud voice only.)

He repeats the Dhâyyâ. The Dhâyyâ is the wife. It is to be repeated with a very low voice. When he who has such a knowledge repeats the Dhâyyâ with a very low voice, then his wife does not quarrel with him in his house.

He repeats the (Sâma) Pragâtha. It is to be repeated with the proper modulation of the voice (i.e., with the pronunciation of the four accents). "The accents are the animals, the Pragâtha are the animals. (This is done) for obtaining cattle.

He repeats the Sûkta " (hymn) : *indrasya nu vîryânî* [ 201 ] (1, 32). This is the hymn liked by Indra, belonging to the Niṣkevalya Śastra, and (seen) by *Hiranyastûpa*. By means of this hymn, Hiranyastûpa, the son of Angiras, obtained the favour of Indra (and) gained the highest world. He who has such a knowledge, obtains the favour of Indra (and) gains the highest world. The hymn is the house as a firm footing. Thence it is to be repeated with the greatest slowness. (For a firm footing as a resting place is required for every one.) If, for instance, one happens to have cattle grazing in a distant quarter, he wishes to bring them (in the evening) under a shelter. The stables are the firm footing (the place where to put up) for cattle. That is the reason

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" The mantras which form part of the Śāstras are nearly throughout monotonously (*ekaśrutya*) repeated. Only in the recital of the Sâma pragâtha an exception takes place. It is to be repeated with all the four accents : *anudâtta*, *anudâtâtara*, *udâtta*, and *svârîta*, just as is always done when the Rigveda is repeated in the temple, or in private houses, without any religious ceremony being performed.

" In this hymn, the Nivid of the Niṣkevalya Śastra is to be inserted after its eighth verse. The Nivid is as follows :

इन्द्रो देवः सोम पिबतु । एकजानां बोरतमः । भूरिदानां तवस्तमः । इर्योः स्याता । पृथ्वेः प्रेता । वज्रस्य भर्ता । पुरां भेत्ता । पुरां दर्मा । अपां स्रष्टा । अपां नेता । सत्त्वनां नेता । निजघ्निदूरेभवाः । उपमाति-  
कुहंसनावान् । इहोशं देवो भूभवान् । इन्द्रो देव इह अवदिह सोमस्य पिबतु । प्रेमां देवो देवहूतिमक्षु  
देव्या धिया । प्रेद० (the conclusion being the same as in the Marutyutiya Nivid, see page 189) i.e., May the god Indra drink of the Soma juice, he who is the strongest among those who are born only once ; he who is the mightiest among those who are rich ; he who is the master of the two yellow horses, he the lover of Priāni, he the bearer of the thunderbolt, who cleaves the castles, who destroys the castles, who makes flow the water, who carries the waters, who carries the spoil from his enemies, who kills, who is far-famed, who appears in different forms *upamātikrit*, lit., making similes), who is busy, he who has been here a willing god (to listen to his prayers). May the god Indra hear, &c. *Sapta hāutra*. Instead of भूरिदानां, the Sāṅkhāyana Sūtras, 7, 17, read भूरिजानां which is less correct, and appears to be a mistake.



that this hymn, which represents a firm footing, or shelter for cattle, which was represented by the Pragâtha, is to be repeated very slowly, so as to represent a firm footing.

### THIRD CHAPTER.

(*The Abstraction of Soma. Origin of the Three Libations. Evening Libation. The Vaiṣvadeva and Agnimûruta Śāstras.*)

#### 25.

(*Story of the Metres which were despatched by the Gods to fetch the Soma from heaven. Jagatî and Triṣṭubh unsuccessful. Origin of Dikṣâ, Tapas, and Dakṣinâ.*)

The king Soma lived (once) in the other world (in heaven). The Gods and Rîṣis deliberated: how might the king Soma (be induced) to come to us? They said, "Ye metres must bring back to us this king Soma." They consented. They transformed themselves into birds. That they transformed themselves into birds (*suparna*), and flew up, is called [202] by the knowers of stories *sauparna* (*i.e.*, this very story is called so). The metres went to fetch the king Soma. They consisted (at that time) of four syllables only; for (at that time) there were only such metres as consisted of four syllables. The Jagatî, with her four syllables, flew first up. In flying up, she became tired, after having completed only half the way. She lost three syllables, and being reduced to one syllable, she took (from heaven) with her (only) the *Dikṣâ* and *Tapas*,<sup>1</sup> and flew back (to the earth). He who has cattle is possessed of *Dikṣâ* and possessed of *Tapas*. For cattle belong to Jagatî. Jagatî took them.

Then the Triṣṭubh flew up. After having completed more than half the way, she became fatigued, and throwing off one syllable, became reduced to three syllables, and taking (with her) the *Dakṣinâ*, flew back (to the earth). Thence the *Dakṣinâ* gifts (sacrificial rewards) are carried away (by the priests) at the midday libation (which is) the place of the Triṣṭubh; for Triṣṭubh alone had taken them' (the *Dakṣinâ* gifts.)

#### 26.

(*Gâyatrî successful; Wounded when Robbing the Soma. What became of her nail cut off, &c.*)

The gods said to the Gâyatrî, "Fetch thou the king Soma." She consented, but said, "During the whole of my journey (up to the celestial

<sup>1</sup> These gifts are to be bestowed upon the sacrificer at the *Dikṣaṇīyâ* *iṣṭi*. See 1, 1-5.

<sup>2</sup> The words त्रिष्टुभमिता are to be parsed as follows: त्रिष्टुभ् । हि । ता

world), you must repeat the formula for wishing a safe passage for me." The gods consented. She flew up. The gods [203] repeated throughout her passage the formula for wishing a safe passage, *viz.*, *pra châ châ*, go, and come back, and come back. For the words, *pra châ châ*,<sup>3</sup> signify, that the whole journey will be made in safety. He who has a friend (who sets out on a journey) ought to repeat this formula; he then makes his passage in safety, and returns in safety.

The Gâyatri, when flying up, frightened the guardians of Soma, and seized him with her feet and bill, and (along with him) she also seized the syllables which the two other metres (Jagati and Triṣṭubh) had lost. Kṛiṣānu, (one of) the guardians<sup>4</sup> of the Soma, discharged an arrow after her, which cut off the nail of her left leg. This became a porcupine.

(The porcupine, having thus sprung from the nail which was cut off), the Vaśā (a kind of goat) sprang from the marrow (*vaśa*) which dripped from the nail (cut off). Thence this goat is a (suitable) offering. The shaft of the arrow with the point (discharged by Kṛiṣānu) became a serpent which does not bite (*duṇḍubha* by name). From the vehemence with which the arrow was discharged, the snake *svaja* was produced; from the feathers, the shaking branches which hang down (the airy roots of the *Aśvattha*); from the sinews (with which the feathers were fastened on the shaft) the worms called *ganḍāpada*, from the fulmination (of the steel) the serpent *andhāhi*. Into such objects was the arrow (of Kṛiṣānu) transformed.

## 27.

[204] (*Origin of the Three Libations. They all are of equal strength.*)

What Gâyatri had seized with her right foot, that became the morning libation; she made it her own place. Thence they think the morning libation to be the most auspicious (of all). He who has such a knowledge, becomes the first and most prominent (among his people) and attains to the leadership.

What she had seized with her left foot, became the midday libation. This (portion) slipped down, and after having slipped down, did not attain to the same (strength) as the first libation (held with the right foot). The gods got aware of it, and wished (that this portion should not be lost). They put (therefore) in it, of the metres, the Triṣṭubh, and of the deities.

<sup>3</sup> This formula is used for wishing to a friend who is setting out on a journey a safe passage and return in safety.

<sup>4</sup> Sāyana here quotes an Adhvaryu mantra containing the names of the guardians of the Soma, among whom one is Kṛiṣānu; खानभ्राजांचारे बभारे हस्त सुहस्त कृशाने एते वः सोमकृष्या-स्तान् रक्षध्वम् मा वो दमन, See Vājasaneyi Samhitā, 4, 27, with Mahidhara's commentary on it (p. 117 in Weber's edition).

Indra. Therefore it (the midday libation) became endowed with the same strength as the first libation. He who has such a knowledge, prospers through both the libations which are of equal strength, and of the same quality.

What Gâyatri had seized with her bill, became the evening libation. When flying down, she sucked in the juice of this (portion of Soma, held in her bill), and after its juice had gone, it did not equal (in strength) the two first libations. The gods got aware of that and wished (that the juice of this portion should be kept). They discovered it (the remedy) in cattle. That is the reason that the priests pour sour milk (in the Soma at the evening libation), and bring oblations of melted butter and of flesh (things coming from the cattle). In this way, the evening libation obtained equal strength with the two first libations.

He who has such a knowledge, prospers through all the libations which are of equal strength and of the same quality.

### [205] 28.

*(How Trīṣṭubh and Gâyatri obtained their proper number of syllables.)*

The two other metres said to the Gâyatri, "That which thou hast obtained of us, viz., our syllables, should be restored to us." The Gâyatri answered, "No." (They said) "As far as the right of possession is concerned, they (those syllables) are ours." They went to ask the gods. The gods said, "As far as the right of possession is concerned, they are yours." Thence it comes, that even here (in affairs of daily life), people say when they quarrel, "as far as the right of possession is concerned, this is ours."<sup>1</sup>

Hence the Gâyatri became possessed of eight syllables (for she did not return the four which she had taken from the others), the Trīṣṭubh had three, and the Jagati only one syllable.

The Gâyatri lifted the morning libation up (to the gods); but the Trīṣṭubh was unable to lift up the midday libation. The Gâyatri said to her, "I will go up (with the midday libation); let me have a share in it. The Trīṣṭubh consented, and said, "Put upon me (who consists of three syllables), these eight syllables." The Gâyatri consented, and put upon her (eight syllables). That is the reason that at the midday libation the two last verses of the triplet at the beginning of the Marutvatiya Śastra (the first verse being in the Anuṣṭubh metre), and its sequel

<sup>1</sup> This remark here is only made to illustrate a phrase which seems to have been very common in the Vedic Sanskrit : यथावित्तं नः

(the *anuchara* triplet) belong to the Gâyatrî. After having obtained thus eleven syllables, she lifted the midday libation up (to heaven).

The Jagatî which had only one syllable, was unable to lift the third libation (up). The Gâyatrî said [206] to her, "I will also go up (with thee); let me have a share in this (libation)." The Jagatî consented (and said), "Put upon me those eleven syllables (of the Gâyatrî and Triṣṭubh joined). She consented and put (those eleven syllables) upon the Jagatî. That is the reason, that, at the evening libation, the two latter verses of the triplet with which the Vaiṣvadeva Śastra commences (*pratipad*), and its sequel (*anuchara*) belong to the Gâyatrî. Jagatî, after having obtained twelve syllables, was able to lift the evening libation up (to heaven). Thence it comes that the Gâyatrî obtained eight, the Triṣṭubh eleven, and the Jagatî twelve syllables.

He who has such a knowledge, prospers through all metres which are of equal strength and of the same quality. What was one, that became three-fold.\* Thence they say, only he who has this knowledge, that what was one, became three-fold, should receive presents.

## 29.

(Why the Âdityas and Savitar have a share in the evening libation. On Vâyu's and Dyâvâprithivî's share in it.)

The gods said to the Âdityas, "Let us lift up this (the evening) libation through you." They consented. Thence the evening libation commences with the Âdityas.<sup>7</sup> At the commencement of it there is (the [207] libation from) the Âditya graha. Its Yâjyâ mantra is, *âdityâso aditîr madayantâm* (7, 51, 2), which contains the term *mad*, "to be drunk," which is complete in form (equal to the occasion). For the characteristic feature of the evening libation is, "to be drunk." He does not repeat the Anuṣaṭkâra, \* nor does he taste the Soma (as is usual, after the libation has been poured into the fire); for the Anuṣaṭkâra is the completion, and the tasting (of the offering by the priests) is also the completion (of the ceremony). The Âdityas are the vital airs. (When the Hotar, therefore, does not repeat the Anuṣaṭkâra,

\* This remark refers to the fact that the Gâyatrî, which consisted originally only of eight syllables, consists of three times eight, i.e., twenty-four.

<sup>7</sup> The very commencement of the evening libation is the pouring of Soma juice from the so-called Âditya graha (a wooden jar). Then follows the chanting of the *Arbhavam*; then the offering of an animal, and that of Purodâśa to the manes, after which a libation is poured from the Sâvitri graha, and the Vaiṣvadeva Śastra repeated. (Âśv. Śr. 8. 5, 17.)

\* See page 133.

nor taste the Âditya libation, (he thinks), I will certainly put no end <sup>9</sup> to the life (of the sacrificer).

The Âdityas said to Savitar, "let us lift up this (the evening) libation through thee." He consented. Thence the beginning (*pratipad* of the Vaisvadeva Śāstra at the evening libation) is made with a triplet of verses addressed to Savitar.<sup>10</sup> To the Vaisvadeva Śāstra belongs the Savitri graha. Before<sup>11</sup> the commencement (of this Śāstra) he repeats the Yājyâ for the libation (from the Savitri graha), *damūnâ devaḥ savitâ vareṇyam* (Âśv. Śr. S. 5, 18). This verse<sup>12</sup> contains [208] the term *mad* "to be drunk" which is complete in form. The term *mad* "to be drunk" is a characteristic of the evening libation. He does not repeat the Anuṣaṭkâra, nor does he taste (from the Soma juice in the Savitri graha). For the Anuṣaṭkâra is completion, the tasting (of the Soma by the priest) is completion. Savitar is the life. (He should do neither, thinking) I will certainly put no end to the life (of the sacrificer). Savitar drinks largely from both the morning and evening libations. For there is the term *piba*, "drink," at the commencement <sup>13</sup> of the Nivid addressed to Savitar at the

<sup>9</sup> The negation is here expressed by *net*, i.e., *na it*, the same word, which is almost exclusively used in the Zend-Avesta, in the form *noit*, for expressing the simple negative.

<sup>10</sup> The Pratipad, or beginning triplet of verses of the Vaisvadeva Śāstra is : *tat savitur vṛinīmahe* (5, 82, 1-3).

<sup>11</sup> The Yājyâ is to be repeated before the Vaisvadeva Śāstra is repeated.

<sup>12</sup> It is also, with some deviations, found in the Atharvaveda Saṁhitâ (7, 14, 4). According to the Âśv. Sûtras, it runs as follows :

दमूना देवः सविता वरेण्यो दधद्रत्ना दधपितृभ्यो आयुनि । पिवात्सोमं ममदग्नेनमिष्टयः  
परिज्मा चिद्रमते अस्व धर्मणि ॥ The deviations of the text in the Atharvaveda consist in the following : instead of *रत्ना* : *रत्नं*; for *दधपि* : *दधपो*; for *ममदग्नेनमिष्टयः* it has *ममदग्नेनमिष्टे* ; instead of *रमते*, it has *क्रमते*. It is evident that the readings of the Atharvaveda are corrupt ; for it will be impossible to make out the sense of the mantra from its text presented in the Atharvaveda : but it may be done from that one given in the Âśvalāyana Sûtras. I translate it as follows : " The divine house-father Savitar, who is chosen (as tutelary deity by men), has provided people (*āyu*) with precious gifts to make offerings to Dakṣa (one of the Âdityas) and the manes. May he drink the Soma ! May the (Soma) offerings inebriate him, when on his wanderings, he pleases to delight in his (the Soma's) quality !"

<sup>13</sup> In the words, *savitâ devaḥ somasya pibatu*. The hymn, in which the Nivid for Savitar is inserted, is, *abhūd devaḥ savitâ* (4, 54). The whole Nivid is as follows :

सविता देवः सोमस्य पिबतु । हिरण्यपाणिः सुजिह्वः । सुबाहुः स्वंगुरिः । त्रिरहन्सत्यसवनः ।  
यः प्रासुवद्रसुधितो । उभे जोत्री सवोमनि । श्रेष्ठं सावित्रमासुवं । दोग्धीं धेनुं । बोलहारमनववाहं ।  
आशुं ससिं । पुरंधियोषां । जिष्णुं रथेष्टां । समेयं युवानं । परामीवां साविपत्पराद्यशंसं । सविता देव  
इह श्रवदिह सोमस्य मत्सत् । प्रेमां देवो० (The conclusion is just as in the other Nivids).  
Sapta Hāutra. In the Sāṅkhy. Śr. Sûtras (8, 18), there are, before परामी० the words :

[209] evening libation), and at the end<sup>14</sup> the term *mād*, "to be drunk." Thus he makes Savitar share in both the morning and evening libations.

At the morning and evening libations, verses addressed to Vāyu are repeated, many at the morning, one only<sup>15</sup> at the evening, libation. That is done because the vital airs (represented by Vāyu, the wind) in the upper parts (represented by the morning libation) of the human body are more numerous than those in the lower parts (represented by the evening libation).

He repeats a hymn addressed to Heaven and Earth.<sup>16</sup> For Heaven and Earth are stand-points. [210] Earth is the stand-point here, and Heaven is the stand-point there (in the other world). By thus repeating a hymn addressed to Heaven and Earth, the Hotar establishes the sacrificer in both places (in earth and heaven).

### 30.

(Story of the Ribhus. On their Share in the Evening Libation.)

He repeats the Ribhu hymn (*takṣan ratham*, 1, 111).<sup>17</sup> The (beings)

सविता देव : I translate it as follows : May the god Savitar drink of the Soma juice he with his golden hands and his good tongue, with his fine arms and fine fingers, he who produces thrice a day the real objects (i.e., the external world is visible in the morning, at noon, and in the evening), he who produced the two treasures of wealth, the two loving sisters (night and dawn), the best things that are created, the milking cow, the ox-drawing cart, the swift septad (of horses for drawing the carriage of the sun-god), the female (called) *purandhi*, i.e., meditation, the victorious warrior, the youth in the assemblage (of men), &c.

<sup>14</sup> In the words, *savitā devaḥ iha śṛavad iha somasya matsat*.

<sup>16</sup> This remark refers to the last words which are appended to the Nivid hymn for Savitar, viz., *niyudbhīr vāyaviha*. The whole appendage, which is to be found in the *Āsv. Śr. S.* 5, 18, and in *Sapta Hāutra* is : एकया च दशमिश्र स्वभूते । द्वाभ्यामिष्टये विंशत्याचोऽतिष्ठमिश्र वहसे त्रिंशता च । नियुद्भिर्वायविह ता मुंचोऽ, i.e., Vāyu, come hither with (thy) steeds, unloosen them, (come) with eleven for thy own sake, with twenty-two for (making) the sacrifice om ! with thirty-three for carrying (the sacrifice).

<sup>17</sup> This is *pradyāvā yajunāḥ* (1, 159). The Nivid to be inserted before the lost verse of the *Dyāvāpṛithivī* hymn is :

द्यावापृथिवी सोमस्य मत्सतां । पिता च माता च पुत्रश्च प्रजननं च । धेनुश्च ऋषभश्च । धन्या च विषणा च । सुरेताश्च सुदुधा च । शंभूश्च मयोभूश्च । ऊर्जस्वती च । पयस्वती च रेतोधारश्च रेतोमिश्रश्च । द्यावा पृथिवी इह श्रुतामिह सोमस्य मत्सतां । प्रेमा देवी देवहूतिमवतां देव्या चिया । प्रेदं ब्रह्म प्रेदं चतुर्लोकं । प्रेदं सुखन्तं यजमानमवतां । चित्रे चित्रामिरुतिभिः । श्रुतां ब्रह्माण्यावसागतां ॥ May Heaven and Earth enjoy the Soma which are the father and mother, the son and generation, the cow and the bull, the grain and the wood, the well-provided with seed, and the well-provided with milk, the happy and the beneficial, the juicy and milky, the giver of seed, and (holder) of seed. May both Heaven and Earth here hear (me) ! May they here enjoy the Soma, &c.

<sup>17</sup> The Nivid inserted before the last verse of the Ribhu hymn is :

ऋभवो देवाः सोमस्य मत्सता । विद्वती स्वपसः । कर्मण सुहस्ताः । धन्या धनिष्ठाः । शय्या

called) Ribhus among the gods, had, by means of austerities, obtained the right to a share in the Soma beverage. They (the gods) wished to make room for them in the recitations at the morning libation; but Agni with the Vasus (to whom this libation belongs), turned them out of the morning libation. They (the gods) then wished to make room for them in the recitations at the midday libation; but Indra with the Rudras (to whom this libation belongs), turned them out of this libation. They then wished to make room for them in the [211] recitations at the evening libation; but the Viśve Devāḥ (to whom it belongs), tried to turn them out of it, saying, "They shall not drink here; they shall not." Prajâpati then said to Savitar, "These are thy pupils; thou alone (among the Viśve Devāḥ), therefore, shalt drink with them." He consented, and said (to Prajâpati), "Drink thou also, standing on both sides of the Ribhus." Prajâpati drank standing on both sides of them. (That is the reason that) these two Dhâyyâs (required for the Vaiśvadeva Śāstra) which do not contain the name of any particular deity, and belong to Prajâpati, are repeated, one before the other, after the Ribhu hymn. (They are) *surûpakṛtnum âtaye* (1, 4, 1) and *ayam venaś chodayat* (10, 123, 1).<sup>15</sup> Prajâpati thus drinks on both their sides. Thus it comes that a chief (*śreṣṭhî*) favours with a draught from his goblet whom he likes.

The gods, however, abhorred them (the Ribhus), on account of their human<sup>16</sup> smell. (Therefore) they placed two (other) Dhâyyâs between the Ribhus and themselves. (These are) *yebhyo mâtâ madhumat* (10, 63 3), and *evâ pitre viśva devâya* (4, 50, 6).<sup>20</sup>

रमिष्ठाः । शच्या शचिष्ठाः । ये धेनुं विश्वजुवं विश्वरूपामतन् । अतर्चं धेनुमभवद्विश्वरूपी । अयुञ्जत हरी अयुदवानुप । अयुधमस्स कनीनां अदंतः । संकसरे स्वपसो यज्ञियं भागमायन् । ऋमवो देवा इह श्रवशिह सोमस्य मत्सन् । प्रेमां देवा देवहूतिमर्चन् । May the divine Ribhus enjoy the Soma, who are busy and clever, who are skilful with their hands, who are very rich, who are full of bliss, full of strength, who cut the cow which moves everywhere, and has all forms (i.e., the earth), who cut the cow (that) she became of all forms, who yoked the two yellow horses (of Indra) who went to the gods, who when eating got aware of the girls, who entered by their skill upon their share in the sacrifice in the year (at the sacrificial session lasting for one year); may the divine Ribhus hear (us) here and enjoy the Soma, &c.

<sup>15</sup> This whole story is invented for explaining the position assigned to certain verses and hymns in the Vaiśvadeva Śāstra. After the hymn addressed to Savitar, *abhûd devaḥ savitâ* (4, 54), there follows the verse *surûpakṛtnum*, which is called a Dhâyyâ; then comes the hymn addressed to the Ribhus, *takṣan ratham*, and then the verse *ayam venaś*, which is also a Dhâyyâ. See Âśv. Śr. S. 5, 8.

<sup>16</sup> They are said to have been men, and raised themselves to an equal rank with the gods by means of sacrifice and austerities.

<sup>20</sup> These two verses immediately follow: *ayam venaś chodayat*. Âśv. Śr. S. 5, 18.

## [212] 31.

(The Nivid hymn for the Viśve Devāḥ. On the Dhāyās of the Vaiśvadeva Śāstra. To what deities it belongs. On the concluding verse of this Śāstra).

He repeats the Vaiśvadeva hymn.<sup>21</sup> The Vaiśvadeva Śāstra shows the relationship of subjects (to their king) Just as people represent the interior part [213] (of a kingdom), so do also the hymns (represent the interior, the kernel, of the Śāstra). The Dhāyās, then, are like what is in the desert (beasts, &c.) That is the reason why the Hotar must repeat before and after every Dhāyā the call *śomsāvom* (for every Dhāyā is

<sup>21</sup> This is *ā no bhad āh kratavo* (1, 89). The Nivid inserted before the last verse of this Viśvedevāḥ hymn is :

विश्वे देवाः सोमस्य मत्सन् । विश्वे वैश्वानराः । विश्वे हि विश्वमहसः । महिमहान्तः ।  
तक्वाज्ञानेमतिधीवानः । आस्क्राः पचतवाहसः । वातात्मानो अग्निदूताः । ये चांच पृथिवीच  
तस्युः । अपश्च स्वश्च । ब्रह्म च वृत्रं च । बर्हिश्च वेदिच । यज्ञंचोरुचांतरिच । येस्य त्रय एकदशः ।  
त्रयश्च त्रिंशच्च । त्रयश्च त्रीच शता । त्रयश्च त्रीच सहस्रा । तावन्तो मिषाचः । तावन्तो रातिषाचः ।  
तावतोः पत्नीः । तावतोर्माः । तावन्त उदरणे । तावन्तो निवेशने । अतो वा देवा भूयांसः स्य ।  
मा वो देवा अपिशसामापिशसावृचि । विश्वे देवा इह भवन्तिह सोमस्य मत्सन् । प्रेमां देवाः  
(Sapta Hāutra). The text as given in the Sāṅkhāya. Śr. 8, 8, 21, differs in several passages. Instead of तक्वाज्ञाने it has पक्वाज्ञाने which is, no doubt, more correct. The words तावन्त उदरणे तावन्तो निवेशने are transposed; they follow after तावतोर्माः, after which तावमिषं and ताव० रा० are put. Instead of अपिशसं, there is अपिशसामापिशसा पुरा वृचि. The translation of some terms in this Nivid, which is doubtless very old, is extremely difficult. Now and then the reading does not appear to be correct. It is, however, highly interesting, as perhaps one of the most ancient accounts we have of the number of Hindu deities. They are here stated at 3 times 11; then at 33, then at 303, then at 3003. It appears from this statement, that only the number 3 remained unchanged, whilst the number 30 was multiplied by 10 or 100. Similarly, the number of gods is stated at 3339 in a hymn ascribed to the Rishi Viśvāmitra Rīgveda, 3, 9, 9. This statement appears to rely on the Vaiśvadeva Nivid. For, if we add 33+303+3003 together, we obtain exactly the number 3339. This coincidence can hardly be fortuitous, and we have strong reasons to believe that Viśvāmitra perfectly knew this Viśve Devāḥ Nivid. That it contains one of the most authoritative passages for fixing the number of Hindu deities follows from quotations in other Vedic books. So we read in the Bṛihad Aranyaka Upanishad (page 642-49, edited by Roer, Calcutta, 1849) a discussion by Yājñavalkya on the number of gods, where he appeals to the Nivid of the Vaiśvadeva hymn as the most authoritative passage for settling this question. Perhaps the oldest authority we have for fixing the number of the Hindu deities, on the first instance, at thirty-three, is Rīgveda, 8, 28, 1. The hymn to which this verso belongs is said to have descended from Manu, the progenitor of the human race. Its style shows traces of high antiquity, and there can be hardly any doubt, that it is one of the earliest Vedic hymns we have. The division of these thirty-three deities into three sets, each of eleven, equally distributed among the three worlds, heaven, air, and earth, (see 1, 139, 11) appears to be the result of later speculations. According to the Nivid in question, the gods are not distributed among the three worlds, but they are in heaven and earth, water, and sky, in the Brahma and Kṣatra, in the Barhis, and on the Vedit, in the sacrifice, and in the air.



considered as a separate recitation distinct from the body of the Śastra). (Some one might object) how can verses, like the Dhāyās, which are life, be compared to a desert? Regarding this, he (the Aitareya Ṛṣi) has told that the deserts (*araṇyāni*) are properly speaking no deserts, on account of the deer and birds to be found there.

The Vaiśvadeva Śastra is to be likened to man. Its hymns are like his internal parts; its Dhāyās are like the links (of his body). That is the reason that the Hotar calls *śomsārom* before and after every Dhāyā (to represent motion and flexibility). For the links of the human body are loose; these are, however, fastened and held together by the Brahma. The Dhāyā<sup>22</sup> and Yājyā verses are the root of the [214] sacrifice. When they use Dhāyās and Yājyās different from those which are prescribed, then they uproot the sacrifice. Therefore, they (the Dhāyās and Yājyās) should be only of the same nature (they should not use other ones than those mentioned).

The Vaiśvadeva Śastra belongs to five classes of beings. It belongs to all five classes of beings, viz.: Gods and Men, Gandharvas (and) Apsaras,<sup>23</sup> Serpents and Manes. To all these five classes of beings belongs the Vaiśvadeva Śastra. All beings of these five classes know him (the Hotar who repeats the Vaiśvadeva Śastra). To that Hotar who has such a knowledge come those individuals of these five classes of beings who understand the art of recitation (to assist him). The Hotar who repeats the Vaiśvadeva Śastra belongs to all deities. When he is about to repeat his Śastra, he ought to think of all directions (have them before his mind), by which means he provides all these directions with liquid (*rasa*). But he ought not to think of that direction in which his enemy lives. By doing so, he consequently deprives him of his strength.

He concludes (the Vaiśvadeva Śastra) with the verse *aditir dyâur aditir antarikṣam* (I, 89, 10), i.e., Aditi is heaven, Aditi is the air, Aditi is mother, father and son; Aditi is all gods; Aditi is the five classes of creatures; Aditi is what is born; Aditi is what is to be born." She (Aditi) is mother, she is father, she is son. In her are the Vaiśvadevas, in her the five classes of creatures. She is what is born, she is what is to be born.

(When reciting this concluding verse which is to be repeated thrice), he recites it twice (for the second and third times) so as to stop at each (of the four) padas. (He does so) for obtaining cattle, which are

<sup>22</sup> Here the regular Dhāyās (see 3, 18), are to be understood, not those extraordinary additions which we have in the Vaiśvadeva Śastra.

<sup>23</sup> Gandharvas and Apsaras are counted as one class only.

[215] four-footed. Once (the first time) he repeats the concluding verse, stopping at the end of each half of the verse only. (That is done) for establishing a firm footing. Man has two feet, but animals have four. (By repeating the concluding verse twice in the said manner) the Hotar places the two-legged sacrificer among the four-legged animals.

He ought always to conclude (the Vaisvadeva Śastra) with a verse addressed to the five classes of beings (as is the case in *aditir dyâur*); and, when concluding, touch the earth. Thus he finally establishes the sacrifice in the same place in which he acquires the means of his performance.

After having repeated the Vaisvadeva Śastra, he recites the Yājyâ verse addressed to the Viśve Devās: *viśve devāḥ śrinuta imam havam me* (6, 52, 13). Thus he pleases the deities according to their shares (in the libation).

### 32.

(The Offerings of Ghee to Agni and Viṣṇu, and the Offering of a Charu to Soma.)

The first Yājyâ verse for the offering of hot butter is addressed to Agni, that for the offering of Charu is addressed to Soma, and another for the offering of hot butter is addressed to Viṣṇu.<sup>24</sup>

[216] The Yājyâ verse for the offering of Charu to Soma is *tvam soma pitribhiḥ* (8, 48, 13); it contains the word "*pitaras*," i.e., manes. (This Charu is an oblation to the dead Soma). The priests kill the Soma, when they extract its juice. This (oblation of Charu) is therefore the cow which they use to kill (when the body of a sacrificer is laid on the funeral pile.<sup>25</sup>) For this Charu oblation has, for the Soma,

<sup>24</sup> After the Soma juice has been offered to the Viśvedevās, an offering of hot butter (ghee) is given to Agni; then follows the oblation of Charu or boiled rice to Soma, and then another oblation of hot butter to Viṣṇu. The chief oblation is that of Charu to Soma, which is put in the midst of the two offerings of hot butter. The Yājyâ verses addressed at this occasion to Agni and Viṣṇu are not to be found in the *Saṁhitā* of the *Rigveda*; but they are given by Āśval. in the *śrauta Sūtras*, (5, 19). The following is addressed to Agni: घृताहवने घृतपृष्ठो अग्निर्वृत्तेऽश्रितो घृतम्वस्य धाम । घृतमुषस्त्वा हरितो वदन्तु घृतं पिबन् यत्रसि देव देवान्, i.e., Agni is it who receives oblations of hot butter, who has (as it were) a back laden with hot butter, by whom hot butter abides, whose very house is hot butter. May thy butter drops, sputtering horses, carry thee! Thou, O God! offerest up the sacrifice to the gods, by drinking the hot butter.

The Yājyâ verse addressed to Viṣṇu is: ऊरु विष्णो विक्रमकोरुवाम नस्तृप्ति । घृतं घृतवोने पिब प्र प्रयवपतिं तिर, i.e., take, O Viṣṇu! thy wide strides; make us room for living in ease. Drink the hot butter, O thou, who art the womb of hot butter; prolong (the life of) the master of the sacrifice (the sacrificer).

<sup>25</sup> The term is *anustaraṇi* (*gauh*), i.e., a cow put down after, i.e., accompanying the dead to the other world. See *Āśv. Gṛihya-Sūtra*, 4, 8.

the same significance as the cow sacrificed at the funeral pile for the manes. This is the reason that the Hotar repeats (at this occasion) a Yâjyâ verse, containing the term "*pitaras*," i.e., manes. Those who have extracted the Soma juice, have killed the Soma. (By making this oblation) they produce him anew.

They make him fat<sup>26</sup> in the form of a siege (by putting him between Agni and Viṣṇu); for (the order [217] of) the deities Agni, Soma, and Viṣṇu, has the form of a siege.

After having received (from the Adhvaryu) the Charu for Soma for being eaten by him, the Hotar should first look at himself and then (offer it) to the Sâma singers. Some Hotri-priests offer first this Charu (after the oblation to the gods is over) to the Sâma singers. But he ought not to do that; for he (the Hotar) who pronounces the (powerful) call *vauṣaṭ*, eats all the remains of the food (offered to the gods). So it has been said by him (the Aitareya Rṣi). Therefore the Hotar who pronounces the (powerful) formula *vauṣaṭ* should, when acting upon that injunction (to offer first the Charu remains to the Sâma singers), certainly first look upon himself. Afterwards the Hotar offers it to the Sâma singers.<sup>27</sup>

### 33.

*(Prajâpati's Illegal Intercourse with his Daughter, and the Consequences of it. The Origin of Bhûtavân.)*

Prajâpati thought of cohabiting with his own daughter, whom some call "Heaven," others "Dawn," (Uṣâs). He transformed himself into a buck or a kind of deer (*riṣya*), whilst his daughter assumed the shape of

<sup>26</sup> The term is *âpyayanti*. This is generally done by sprinkling water over him before the juice is squeezed, for the purpose of making the Soma (mystically) grow. When he is already squeezed and even sacrificed, water itself cannot be sprinkled over him. But this is mystically done, by addressing the verses just mentioned to the deities Agni, Soma, and Viṣṇu, so as to put Soma in the midst of them, just as a town invested on all sides. When they perform the ceremony of *âpyâyanam*, the Soma plant is on all sides to be sprinkled with water. This is done here symbolically by offering first ghee, and giving ghee again after the Charu for Soma is sacrificed. So he is surrounded everywhere by ghee, and the two gods, Agni and Viṣṇu.

The remark about the *âpyâyanam* is made in the Brâhmaṇam for the sole purpose of accounting for the fact, that the first Yâjyâ is addressed to Agni, the second to Soma, and the third to Viṣṇu; that this was a sacrificial rule, see Âśv. Śr. S. 5, 19.

<sup>27</sup> The mantras which the Hotar has to repeat at this occasion, are given in full by Âśvalâyana Śr. S. 5, 19. After having repeated them, he besmears his eyes with melted butter, and gives the Charu, over which butter is dripped, to the Sâma singers, who are called here and in Âśvalâyana Chandogas

a female deer (*rohit*).<sup>28</sup> He approached her. [218] The gods saw it (crying), "Prajâpati commits an act never done (before)." (In order to avert the evil consequences of this incestuous act) the gods inquired for some one who might destroy the evil consequences (of it). Among themselves they did not find any one who might do that (atone for Prajâpati's crime). They then put the most fearful bodies (for the gods have many bodies) of theirs in one. This aggregate of the most fearful bodies of the gods became a god, *Bhûtavân*,<sup>29</sup> by name. For he who knows this name only, is born.<sup>30</sup> The gods said to him, "Prajâpati has committed an act which he ought not to have committed. Pierce this"<sup>31</sup> (the incarnation of his evil deed)." So he did. He then said, "I will choose a boon from you."—They said, "Choose." He then chose as his boon sovereignty over cattle.<sup>32</sup> That is the reason that his name is *paśumân*), i.e., having cattle. He who knows on this earth only this name (*paśumân*), becomes rich in cattle.

He (*Bhûtavân*) attacked him (the incarnation of Prajâpati's evil deed) and pierced him (with an arrow). After having pierced him, he sprang up (and became a constellation). They call him *mṛiga*, i.e., deer (stars in the Orion), and him who killed that being<sup>33</sup> (which [219] sprang from Prajâpati's misdeeds), *mṛiga vyādha*, i.e., hunter of the deer (name of star). The female deer *Rohit* (into which Prajâpati's daughter had been transformed) became (the constellation) *Rohiṇī*.

<sup>28</sup> Sâyaṇa gives another explanation. He takes *rohitam*, not as the name of a female deer, but as an adjective, meaning *red*. But then we had to expect *rohitām*. The crude form is *rohit*, not *rohita*. He explains the supposed *rohita* as *ṛitumati*.

<sup>29</sup> Sâyaṇa takes him as Rudra, which is, no doubt, correct.

<sup>30</sup> This is only an explanation of the term *bhûtavân*.

<sup>31</sup> This refers to the *pāpman*, i.e., the incarnate evil deeds, a kind of devil. The evil deed of Prajâpati had assumed a certain form, and this phantom, which is nothing but a personification of remorse, was to be destroyed.

<sup>32</sup> This appears to confirm Sâyaṇa's opinion that Rudra or Śiva is here alluded to. For he is called *paśupati*, master of cattle.

<sup>33</sup> Sâyaṇa refers the demonstrative pronouns *tam imam*, by which alone the incarnation of Prajâpati's evil deed is here indicated, to Prajâpati himself, who had assumed the shape of a buck. But the idea that Prajâpati was killed (even in the shape of a buck) is utterly inconsistent with the Vedic notions about him: for in the older parts of the Vedas he appears as the Supreme Being, to whom all are subject. The noun to be supplied was *pāpman*. But the author of the Brâhmaṇam abhorred the idea of a *pāpman* or incarnation of sin of Prajâpati, the Lord of the Universe, the Creator. Thence he was only hinted at by this demonstrative pronoun. The mentioning of the word *pāpman* in connection with Prajâpati, was, no doubt, regarded by the author, as very inauspicious. Even the incestuous act committed by Prajâpati, he does not call *pāpa*, sin, or *doṣa*, fault, but only *akṛitam*, "what ought not to be done," which is the very mildest term by which a crime can be mentioned.

The arrow (by which the phantom of Prajâpati's sin was pierced) which had three parts (shaft, steel, and point) became such an arrow (in the sky). The sperm which had been poured forth from Prajâpati, flew down on the earth and became a lake. The gods said, "May this sperm of Prajâpati not be spoilt (*mâduṣat*)."<sup>1</sup> This became the *maduṣam*. This name *mâduṣa* is the same as *mânusa*, i.e., man. For the word *mânusa*, i.e., man, means "one who should not be spoiled" (*mâduṣan*). This (*mâduṣa*) is a (commonly) unknown word. For the gods like to express themselves in such terms unknown (to men).

### 34.

(How Different Creatures Originated from Prajâpati's Sperm. On the Verse addressed to Rudra. Propitiation of Rudra.)

The gods surrounded this sperm with Agni (in order to make it flow); the Marutas agitated it; but Agni did not make it (the pool formed of Prajâpati's sperm) move. They (then) surrounded it with Agni Vaisvânara; the Marutas agitated it; Agni Vaisvânara (then) made it move. That spark which first blazed up from Prajâpati's sperm became that Âditya (the [220] sun); the second which blazed up became Bhrigu. Varuṇa adopted him as his son. Thence Bhrigu is called Varuṇi, i.e., descendant of Varuṇa. The third which blazed up (*âdidevatâ*)<sup>2</sup> became the Âdityas (a class of gods). Those parts (of Prajâpati's seed after it was heated) which were coals (*aṅgâra*) became the Âṅgiras. Those coals whose fire was not extinguished, and which blazed up again, became Brihaspati. Those parts which remained as coal dust (*parikṣâṇḍni*) became black animals, and the earth burnt red (by the fire), became red animals. The ashes which remained became a being full of links, which went in all directions (and sent forth) a stag, buffalo, antelope, camel, ass, and wild beasts.

This god (the Bhûtavân), addressed them (these animals), "This is mine; mine is what was left on the place." They made him resign his share by the verse which is addressed to Rudra: *â te pitâ marutâm* (2, 33, 1), i.e., "may it please thee, father of the Marutas, not to cut us off from beholding the sun (i.e., from living); may'st thou, powerful hero (Rudra)! spare our cattle and children, that we, O master of the Rudras!" might be propagated by our progeny."

The Hotar ought to repeat (in the third pada of the verse) *tvam no vîro* and not *abhi no vîro* (as is the reading of another Śâkhâ). For, if he do not repeat the words *abhi naḥ*, i.e., towards us, then this god

<sup>1</sup> This strange intensive form of the root *div*, to shine, is here chosen only for explaining the origin of the name, "Âdityas."

(Rudra) does not entertain any designs against (*abhi*) our children and cattle (*i.e.*) he does not kill them. In the fourth half-verse he ought to use the word *rudriya*, instead of *rudra*, for diminishing the terror (and danger) arising from (the pronunciation of) the real name Rudra.\*

[221] (But should this verse appear to be too dangerous) the Hotar may omit it and repeat (instead of it) only *śam naḥ karati* (1, 43, 6), *i.e.*, "may he be propitiated (and) let our horses, rams and ewes, our males and females, and cows go on well." (By repeating this verse) he commences with the word *śam*, *i.e.*, propitiated, which serves for general propitiation. *Narah* (in the verse mentioned) means *males*, and *nāryaḥ* females.

(That the latter verse and not the first one should be repeated, may be shown from another reason.) The deity is not mentioned with its name, though it is addressed to Rudra, and contains the propitiatory term *śam*. (This verse helps) to obtain the full term of life (100 years). He who has such a knowledge, obtains the full term of his life. This verse (*śam naḥ karati*) is in the Gāyatrī metre. Gāyatrī is Brahma. By repeating that verse, the Hotar worships him (Rudra) by means of Brahma (and averts consequently all evil consequences which arise from using a verse referring to Rudra).

### 35.

(The *Vaiśvānara* and *Māruta Nivid Hymns*, and the *Stotriya* and *Anurūpa* of the *Agnimāruta Śāstra*.)

The Hotar commences the Agni-māruta Śāstra with a hymn addressed to Agni-Vaiśvānara.\* [222] Vaiśvānara is the seed which

\* In the Rīgveda Samhitā which is extant at present, the mantra has in the third pada the word *abhi* no, and not *tvam* no, and in the fourth pada *rudra*, and not *rudriya*. The readings of the verse as they are in our copies of the Samhitā, seem to have been current already at the time of the author of the Aitareya Brāhmaṇam. But he objects to using the verse so, as it was handed down, for sacrificial purposes, on account of the danger which might arise from the use of such terms as *abhi*, *i.e.* (turned) towards, and *rudra*, the proper name of the fearful god of destruction. He proposes two things, either to change these dangerous terms, or to leave out the verse altogether, and use another one instead of it.

\* This is *vaiśvānarāya prithu* (3, 3). The Nivid for the Vaiśvānara hymn is :—

अग्निर्वैश्वानरः सोमस्य मत्सत् । विरवेण देवानां समित् । अजस्रं दैव्यं ज्योतिः । वो विदुम्यो मानुषीम्यो अदीदेत् । क्षुषु पूर्वांस्तु दिद्युतानः । अजर उषसामनीके । आ वो यां मात्स्यायुषिर्वी । ओर्वै-  
तरिचं । ज्योतिषा यज्ञाय शर्म यंसत् । अग्निर्वैश्वानर इह अवादिह सोमस्य मत्सत् । प्रेमां देवो देवहृति-  
मवतु०

" May Agni Vaiśvānara enjoy the Soma, he who is the fuel for all gods (for he as the vital spirit keeps them up), he who is the imperishable divine light, who lighted to the quarters of men, who (was) shining in former skies (days), who is never decaying in the

was poured forth. Thence the Hotar commences the Agni-mâruta Sastra with a hymn addressed to Vaisvânara. The first verse is to be repeated without stopping. He who repeats the Agni-mâruta Sastra, extinguishes the fearful flames of the fires. By (suppressing) his breath (when repeating the first verse) he crosses the fires. Lest he might (possibly) forego some sound (of the mantra) when repeating it, it is desirable that he should appoint some one to correct such a mistake (which might arise). By thus making him (the other man) the bridge, he crosses (the fires, even if he should commit some mistake in repeating). Because of no mistake in repeating being allowed in this, there ought to be some one appointed to correct the mistakes, when the Hotar repeats it.

The Marutas are the sperm which was poured forth. By shaking it they made it flow. Thence he repeats a hymn addressed to the Marutas.<sup>37</sup>

[223] In the midst (of the Sastra, after having repeated the two hymns mentioned) he repeats the Stotriya<sup>38</sup> and Anurûpa Pragâthas, *yajñâ yajñâ vo agnaye* (1, 163, 1-2), and *devo vo dravinodâ* (7, 16, 11-12). The reason that he repeats the "womb" (the Stotriya) in the midst (of the Sastra), is because women have their wombs in the middle (of their bodies). By repeating it, after having already recited two hymns (the Vaisvanara and Agni-mâruta), he puts the organ of generation between the two legs in their upper part for producing offspring. He who has such a knowledge will be blessed with offspring and cattle.

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course of the auroras (during all days to come), who illumines the sky, the earth, and the wide airy region. May he, through his light, give (us) shelter! May Agni Vaisvânara here hear (us), &c."

" This is the Sûkta : *pratvakṣasaḥ pratapasaḥ* (1, 87). The Nivid of the hymn for the Marutas at the evening libation, is :

मरुतो देवाः सोमस्य मत्सन् । सुष्टुभः स्वर्काः । अर्कस्तुभो बृहद्वयसः । सूराननाष्टरयीः ।  
स्वेवासः पृथिमातरः । शुभ्राहि-रण्यरवाद्यः तव सो भर्गद्विष्टयः । नभस्यावर्ष निर्विजः । मरुतो देवा  
इह श्रवन्निह सोमस्य मत्सन् । प्रेमा देवा देवहूतिमवन्तु ०

" May the divine Marutas enjoy the Soma, who chant well and have fine songs, who chant their songs, who have large stores (of wealth), who have good gifts, and whose chariots are irresistible, who are glittering, the sons of Priṣni, whose armour shines with the brilliancy of gold, who are powerful, who receive the offerings (to carry them up), who make the clouds drop the rain. May the divine Marutas hear (my invocation). May they enjoy the Soma, &c."

" The Stotriya is here mentioned by the term of *yonī*, womb. It is called so on account of its containing the very words of the Sâman in whose praise the whole Sastra is recited, and forming thus the centre of the whole recitation. The name of the Sâman in question is *yajñâ yajniya* (Sâmaveda Samhitâ, 2, 53, 54.)

(The *Jâtavedâs Nivid Hymn*).

He repeats the hymn addressed to Jâtavedâs.<sup>30</sup> All beings, after having been created by Prajâpati [224], walked, having their faces turned aside, and did not turn (their backs). He (Prajâpati) then encircled them with fire, whereupon they turned to Agni. After they had turned to Agni, Prajâpati said, "The creatures which are born (*jâta*), I obtained (*avidam*) through this one (Agni)." From these words came forth the Jâtavedâs hymn. That is the reason that Agni is called Jâtavedâs.<sup>31</sup>

The creatures being encircled by fire, were hemmed in walking. They stood in flames and blazing. Prajâpati sprinkled them with water. That is the reason that the Hotar, after having recited the Jâtavedâs hymn, repeats a hymn addressed to the waters: *âpô hiṣṭha mayobhavaḥ* (10, 9). Thence it is to be recited by him as if he were extinguishing fire (i.e., slowly).

Prajâpati, after having sprinkled the creatures with water, thought that they (the creatures) were his own. He provided them with an invisible lustre, through *Ahir budhnya*. This *Ahir budhnya* (lit., the serpent of the depth) is the Agni Gârhapatya (the household fire). By repeating therefore a verse addressed to *Ahir bundhnya*,<sup>31</sup> the Hotar

<sup>30</sup> This is: *pra tavyasim*, 1, 143. The *Nivid* for Jâtavedâs is:

अग्निर्जातवेदाः सोमस्य मत्सत् । स्वनीकश्चित्रमानुः । अप्रोषिवान्गृहपतिः । तिरस्तमांसि दर्शतः ।  
घृताहवन ईड्यः । बहुलवर्मास्तुत यज्वा प्रतीया शत्रून्नेतापराजितः । अग्ने जातवेदोऽभिद्युन्नमभिसह  
आयुस्व । तुशोअन्तुशः । समेद्वारं स्रोतारमंहस्सपाहि । अग्निर्जातवेदा इह अवदिह सोमस्य मत्सत् ।  
प्रेमां देवो देव हूतिमवतु ०

"May Agni Jâtavedâs enjoy the Soma! he who has a beautiful appearance, whose splendour is apparent to all, he, the house-father, who does not flicker (when burning, i.e., whose fire is great and strong), he who is visible amidst the darkness, he who receives the offerings of melted butter, who is to be praised, who performs the sacrifices without being disturbed by many hindrances, who is unconquerable and conquers his enemies in the battle. O Agni Jâtavedâs! extend (thy) splendour and strength round us, with force and pluck (*tusaḥ* and *aptusaḥ* are adverbs); protect him who lights (thee), and praises (thee) from distress! May Agni Jâtavedâs here hear (us): may he enjoy the Soma.

<sup>31</sup> The etymology of the word as here given is fanciful. The proper meaning of the word is, "having possession of all that is born," i.e., pervading it. With the idea of the fire being an all-pervading power, the Rîṣis are quite familiar. By *Jâtavedâs* the "animal fire" is particularly to be understood.

<sup>32</sup> This is *uta no ahir budhnyaḥ śrinotu* (8, 50, 14), which forms part of the *Agnimâruta Śastra*. See *Âśv. Śr.* 8, 5, 20.



puts the invisible lustre in the [225] offspring (of the sacrificer). Thence they say, "One who brings oblations is more shining than one who does not bring them." 43

## 37.

(The Offerings to the Wives of the Gods and to Yama and the Kāvyas, a Class of Manes.)

After having addressed (in the Ahir budhnya verse) Agni, the house-father, he recites the verses addressed to the wives of the gods. 44 For the wife (of the sacrificer) sits behind the Gârhapatya fire.

They say : he should first address *Rākā* 44 with a verse, for the honour of drinking first from the Soma belongs (among the divine women) to the sister (of the gods). But this precept should not be cared for. He should first address the wives of the gods. By doing so, Agni, the house-father, provides the wives with seed. By means of the Gârhapatya, Agni, the Hotar thus actually provides the wives with seed for production. He who has such a knowledge will be blessed with offspring (and) cattle. (That the wives have precedence of a sister is apparent in worldly things.) For a sister who has come from the same womb is provided with food, &c., after the wife, who has come from another womb, has been cared for.

He repeats the *Rākā* verse. 45 She sews that seam (in the womb) which is on the penis, so as to form a man. He who has such a knowledge obtains male children.

[226] He repeats the *Pāvīravī* verse. 4 Speech is *Sarasvatī pāvīravī*. By repeating this verse, he provides the sacrificer with speech.

They ask, Should he first repeat the verse addressed to Yama, or that one which is devoted to the Manes? 47 He should first repeat the verse addressed to Yama : *imam yama prastara* (10, 14, 4). For a king (Yama being a ruler) has the honour of drinking first.

Immediately after it, he repeats the verse for the *Kāvyas* : *mātālī kavyāir yamo* (10, 14, 3). The *Kāvyas* are beings inferior to the gods, and superior to the manes. Thence he repeats the verses for the manes, *udīratām avara utparāsaḥ* (10, 15, 1-3), after that one addressed to the *Kāvyas*. By the words (of the first verse), "May the Soma-loving

43 This, no doubt, refers to the so-called Agni-hotṛis, to whom daily oblations to the fire, in the morning and evening, are enjoined.

44 These are two in number, *devānām patrīr uśatīr avantu* (5, 46, 7, 8).

45 See the note to 7, 11.

46 This is *rākām aham*, 2, 32, 4.

47 *Pāvīravī Kanyā*, 6, 49, 7.

48 This is *udīratām avara utparāsaḥ* (10, 15, 1).

manes who are of low as well as those who are of a middling and superior character, rise," he pleases them all, the lowest as well the middling and highest ones, without foregoing any one. In the second verse, the term *barhiṣado*, "sitting on the sacred grass," implies, that they have a beloved house. By repeating it, he makes them <sup>48</sup> prosper through their beloved house. He who has such a knowledge prospers through his beloved house. The verse (out of three) which contains the term "adoration," "this adoration be to the manes," he repeats at the end (though it be second in order). That is the reason, that at the end (of funeral ceremonies), the manes are adored (by the words) "adoration to you, O manes !"

They ask, Should he, when repeating the verses to the manes, use at each verse the call *śomsāvom*, or [227] should he repeat them without that call? He should repeat it. What ceremony is not finished in the *Pitri yajña* (offering to the manes), that is to be completed. The Hotar who repeats the call *śomsāvom* at each verse, completes the incomplete sacrifice. Thence the call *śomsāvom* ought to be repeated.

### 38.

*On Indra's Share in the Evening Libation. On the Verses Addressed to Viṣṇu and Varuna, to Viṣṇu alone, and to Prajāpati. The Concluding Verse and the Yâjyâ of the Agnimâruta Śâstra.)*

The Hotar repeats the *anu-pânîya* verses addressed to Indra and his drinking of the Soma juice after (the other deities have been satisfied), *svâduḥ kildâyam madhuman* (6, 47, 1-4). By their means, Indra drank from the Soma after the third libation (*anupibat*). Thence the verses are called *anu-pânîyat*, "referring to drinking after." The deities are drunk, as it were, at this (third libation) when the Hotar repeats those verses. Thence has the Adhvaryu, when they are repeated, to respond to the Hotar (when calling *śomsāvom*) with a word derived from the root *mad*, "to be drunk."<sup>49</sup>

He repeats a verse referring to Viṣṇu and Varuna, *yayor ojasâ*.<sup>50</sup>

<sup>48</sup> The MSS have एनंस्, instead of एनास् (acc. pl.), as Śây. reads in his Commentary.

<sup>49</sup> This refers to the two phrases, *madâmo deva*, "we are drunk, O God !" and *modâmo daivom*, "we rejoice, O divine ! Om !" which are the responses of the Adhvaryu to the Hotar's call *śomsāvom* in the midst of the four *Anu-pânîya* verses abovementioned. See Âśv. Śr. S. 5, 20. The usual response of the Adhvaryu to the Hotar's *dhîva*, *śomsāvom*, is *śomsâmo daivom*, see Âśv. Śr. S. 5, 9.

<sup>50</sup> It is not found in the *Samhitâ* of the *Rigveda*, but in the Âśv. Śr. S. 5, 20, and in the *Atharvaveda*, S. 7, 25, 1. Both texts differ a little. Âśvalâyana reads :

ययोरोक्ता स्मृता रजांसि दीर्येभिर्वीरतमा शविष्ठया पत्येते अग्रतीता सरोमि विष्णू अगन्त-  
व्या पूर्वद्वौ i. e., "The two, through whose power the atmosphere was framed, the

Viṣṇu protects the defects in the [228] sacrifices (from producing any evil consequences) and Varuṇa protects the fruits arising from its successful performance. (This verse is repeated) to propitiate both of them.

He repeats a verse addressed to Viṣṇu: *viṣṇor nu kam vîryānî* (1, 154, 1). Viṣṇu is in the sacrifice the same as deliberation in (worldly things). Just (as an agriculturist) is going to make good the mistakes in ploughing, (and a king) in making good a bad judgment by devising a good one, so the Hotar is going to make well recited what was badly recited, and well chanted what was badly chanted, by repeating this verse addressed to Viṣṇu.

He repeats a verse addressed to Prajâpati, *tantum tanvan rajaso* (10, 53, 6). *Tantu*, i.e., thread, means offspring. By repeating this verse, the Hotar spreads (*santanoti*) for him (the sacrificer) offspring. By the words of this verse, *jyotiṣmataḥ patho rakṣa dhiyâ kṛitam*, i.e., "protect the paths which are provided with lights, and made by absorption in meditation" wherein the term "the paths provided with lights" means the roads of the gods (to heaven), the Hotar paves these roads (for the sacrificer to go on them on his way to heaven).

By the words *anulbanam vayata*, i.e., "weave ye the work of the chanters and repeaters"<sup>51</sup> so as to rid [229] it from all defects, become a Manu, produce a divine race," the Hotar propagates him through human offspring. (That is done) for production. He who has such a knowledge will be blessed with offspring and cattle.

two who are the strongest in power and most vigorous, who rule unconquerable through their strength; may these two, Viṣṇu and Varuṇa, come on being called first." There is a grammatical difficulty in this translation: *agan*, which can be only explained as a third person plural of the aorist in the conjunctive, is here joined to nouns in the dual. The Atharvaveda shows the same form. Here is an evident incorrectness, which perhaps was the reason for its being excluded from the Saṁhitâ.

"The word translated by "chanters and repeaters" is *jogu*. Sây. explains it in his commentary on this passage of the Ait. Br. in the following manner:

**कर्मसु गच्छन्ति प्रवर्त्तन्त इति अनुष्ठानशिक्षा जोगुषादेनोच्यन्ते.**

In his commentary on the Rîgvêda Saṁhitâ (10, 53, 6, page 8 of my manuscript copy of the commentary on the 8th Aṣṭaka), he explains it simply by स्तोत्रायाम् ! But I think the first definition is too comprehensive, the latter too restricted. For, strictly speaking, the term *stotar* is only applicable to the chanters of the Sâmans. But the recital of the Rik mantras by the Hotars, and the formulas of the Yajurveda by the Adhvaryu and his assistants is about as important for the success of the sacrifice. All that is in excess (*ulbanam*), above what is required, is a hindrance to the sacrifice. Thence all mistakes, by whatever priest they might have been committed, are to be propitiated. The word *jogu*, being a derivative of the root *gu*, "to sound," cannot mean "a sacrificial performer" in general, as Sây. supposes in his commentary on the Ait. Br., but such performers only as require principally the aid of their voice.

He concludes with the verse *evâ na indro maghavâ virapât* (4, 17, 20). This earth is *Indra maghavâ virapât*, i.e., Indra, the strong, of manifold crafts. She is (also) *satyâ*, the true, *charṣanâdhrî*, i.e., holding men *anarvâ*, safe. She is (also) the *râjâ*. In the words, *śravo mahinâm yaj jaritre*, *mahinâm* means the earth, *śravo* the sacrifice, and *jaritâ* the sacrificer. By repeating them, he asks for a blessing for the sacrificer. When he thus concludes, he ought to touch the earth on which he employs the sacrificial agency. On this earth he finally establishes the sacrifice.

After having repeated the Agni-Mâruta Śastra, he recites the Yâjyâ : *agne marudbhîḥ* (5, 60, 8). Thus he satisfies (all) the deities, giving to each his due.

### [230] FOURTH CHAPTER.

(On the Origin, Meaning, and Universal Nature of the Agniṣṭoma as the model for other Sacrifices. On the Chatuṣṭoma and Jyotiṣṭoma.)

#### 39.

(On the Origin of the name "Agniṣṭoma," and its Meaning.)

The Devas went to war with the Asuras, in order to defeat them. Agni was not willing to follow them. The Devas then said to him, "Go thou also, for thou art one of us." He said, "I shall not go, unless a ceremony of praise is performed for me. Do ye that now." So they did. They all rose up (from their places), turned towards Agni, and performed the ceremony of praising him. After having been praised, he followed them. He having assumed the shape of three rows, attacked in three battle lines the Asuras, in order to defeat them. The three rows were made only of the metres (*Gâyatrî*, *Trīṣṭubh*, *Jagatî*). The three battle lines are only the three libations. He defeated them beyond expectation. Thence the Devas put down the Asuras. The enemy, the incarnate sin (*pâpman*), the adversary of him who has such a knowledge, perishes by himself.

The Agniṣṭoma is just as the Gâyatrî. The latter has twenty-four syllables (if all its three padas are counted) and the Agniṣṭoma has twenty-four Stotras and Śastras.<sup>1</sup>

<sup>1</sup> That is to say, twelve Stotras or performances of the Sâma singers, and twelve Śastras or recitations of the Hotri-priests. To each Stotra a Śastra corresponds. The twelve Śastras are as follows:—(A) At the morning libation—1) the Ajya and 2) Pra-uga to be repeated by the Hotar, 3) the Śastra of the Maitrâvaruṇa, 4) of the Brâhmanâchhansi, and 5) of the Achhâvâka. (B) At the midday libation—6) the Marutvatiya and 7) Niṣkevalya Śastras to be recited by the Hotar, 8) the Śastras of the Maitrâvaruṇa, 9) of the Brâhmanâchhansi, and 10) that of the Achhâvâka. (C) At the evening libation—11) the Vaisvadeva, and 12) Agnimâruta Śastras to be repeated by the Hotar alone

[231] It is just as they say : a horse if well managed (*suhitā*) puts the rider into ease (*sudhā*). This does also the Gāyatrī. She does not stop on the earth, but takes the sacrificer up to heaven. This does also the Agniṣṭoma ; it does not stop on earth, but takes the sacrificer up to heaven. The Agniṣṭoma is the year. The year has twenty-four half-months, and the Agniṣṭoma twenty-four Stotras and Śastras. Just as waters flow into the sea, so go all sacrificial performances into the Agniṣṭoma (*i. e.*, are contained in it).

## 40.

[All Sacrificial Rites are Contained in the Agniṣṭoma.]

When the Dikṣaṇīya Iṣṭi is once performed in all its parts (lit., is spread), then all other Iṣṭis, whatever they may be, are comprised in the Agniṣṭoma.\*

When he calls Iṣṭi,<sup>2</sup> then all Pākayajñas,<sup>3</sup> whatever they may be, are comprised in the Agniṣṭoma.

[232] One brings the Agnihotram<sup>4</sup> in the morning and evening. They (the sacrificers when being initiated) perform in the morning and

<sup>2</sup> The meaning is, the Dikṣaṇīya Iṣṭi is the model Iṣṭi or *prakṛiti*, of all the other Iṣṭis required at the Agniṣṭoma, such as the Prāyaṇīya, &c., and is, besides, exactly of the same nature as other independent Iṣṭis, such as the Darśpūrnima Iṣṭi.

<sup>3</sup> This is always done at every occasion of the Agniṣṭoma sacrifice, as often as the priests and the sacrificer eat of the sacrificial food, after having first given an oblation to the gods, by the words : *ilopahūtā sahu divā bṛiha ādityena*, &c. (Āśv. Śr. 5. 1. 7).

<sup>4</sup> This is the general name of the oblations offered in the so-called *smārta agni* or domestic fire of every Brahman, which are always distinguished from the sacrifices performed with the Vaitānika fires (Gārhapatya, Dakṣiṇa, and Ahavaniya). They are said to be seven in number. According to oral information founded on Nārāyaṇa Bhaṭṭa's practical manual for the performance of all domestic rites, they are for the Rīgveda as follows : 1) *Śrāvaṇākarma* (an oblation principally given to Agni in the full moon of the month of Śrāvaṇa), 2) *Sarpabali* (an oblation of rice to the serpents), 3) *Āsvayujī* (an oblation to Rudra, the master of cattle), 4) *Agrayana* (an oblation to Indrāgni and the Viśvedevas), 5) *Pratyavarohanam* (an oblation to Svaita Vaidārava, a particular deity connected with the sun), 6) *Pinḍapitriyajña* (an oblation to the manes), 7) *Auvaṣṭaka* (another oblation to the manes). See Āśval. Gṛihya Sūtras, 2, 1-4. The meaning of the word *pāka* in the word *pākayajña* is doubtful. In all likelihood, *pāka* here means "cooked, dressed food," which is always required at these oblations. Some Hindu Scholars whom Max Müller follows (History of Ancient Sanskrit Literature, p 203), explain it as "good." It is true the word is already used in the sense of "ripe, mature, excellent" in the Saṁhitā of the Rīgveda (see 7, 104, 8-9). In the sense of "ripening" we find it 1, 31, 14. But it is very doubtful to me whether by *pāka*, a man particularly fit for performing sacrifices can be understood. The difference between the Śrāuta and Smārta oblations is, that at the former no food, cooked in any other than the sacred fires, can be offered to the gods, whilst at the latter an oblation is first cooked on the common hearth, and then offered in the sacred Smārta agni.

<sup>5</sup> The sacrificer who is being initiated (who is made a Dikṣita) has to observe fast for several days (three at the Agniṣṭoma) before he is allowed to take any substantial

evening the religious vow (of drinking milk only), and do that with the formula *svāhā*. With the same formula one offers the Agnihotram. Thus the Agnihotram is comprised in the Agniṣṭoma.

At the Prāyaṇīya Iṣṭi \* the Hotar repeats fifteen [233] verses for the wooden sticks thrown into the fire (*sāmidhenis*). The same number is required at the New and Full Moon offerings. Thus the New and Full Moon offerings are comprised in the Prāyaṇīya Iṣṭi.

They buy the king Soma (the ceremony of *Somakraya*<sup>7</sup> is meant). The king Soma belongs to the herbs. They cure (a sick person) by means of medicaments taken from the vegetable kingdom. All vegetable medicaments following the king Soma when being bought, they are thus comprised in the Agniṣṭoma.

At the Atithya Iṣṭi \* they produce fire by friction, and at the Chāturmāsya Iṣṭis (they do the same). The Chāturmāsya Iṣṭis thus following the Atithya Iṣṭi, are comprised in the Agniṣṭoma.

At the Pravargya ceremony they use fresh milk, the same is the case at the *Dākṣāyana yajña*.<sup>9</sup> Thus [234] the *Dākṣāyana* sacrifice is comprised in the Agniṣṭoma.

food. He drinks in the morning and evening only milk, which is taken from the cow after sunrise and after sunset. He is allowed but a very small quantity, as much as remains from the milk of one nipple only after the calf has sucked. This fast is called a *vrata*, and as long as he is observing it he is *vrataprada*, i.e., fulfilling a vow. See *Hiraṇyakeśi Sūtras*, 7, 4. When doing this he repeats the mantra, *ye devā manojāta* (Taitt. S. 1, 2, 3, 1), which concludes with *tebhyo namas tebhyo svāhā*, i.e., worship be to them, Svāhā be to them. The Agnihotram being offered in the morning and evening always with the formula *svāhā*, the author of the Brāhmaṇam believes that by these incidents the Agnihotram might be said to be contained in the Agniṣṭoma.

\* There are fifteen *Sāmidheni* verses required at the Prāyaṇīya Iṣṭi, whilst at the *Dikṣaṇīyā* seventeen are requisite. Fifteen is the general number at most Iṣṭis. This number is therefore to be regarded as the *prakṛiti*, i. e., standard, model, whilst any other number is a *vikṛiti*, i.e., modification.

<sup>7</sup> On the buying of the Soma, see 1, 12-13.

<sup>8</sup> On the producing of fire by friction at the Atithya Iṣṭi, see 1. 16-17. The same is done at the Chāturmāsya Iṣṭis. See *Kāṭiya-Śr. S.* 5, 2, 1.

<sup>9</sup> The *Dākṣāyana yajña* belongs to that peculiar class of Iṣṭis which are called *īṣṭiyamāni*, i.e., oblations to be brought regularly during a certain period. They are, as to their nature, only modifications of the *Darsapūrṇamāsa Iṣṭi*. It can be performed either on every Full and New Moon during the life-time of the sacrificer, or during a period of fifteen years, or the whole course of oblations can be completed in one year. The rule is, that the number of oblations given must amount to at least 720. This number is obtained either by performing it every day twice during a whole year, or by making at every Full Moon day two oblations, and two others on every New Moon day during a space of fifteen years. The deities are, Agni-Soma at the New Moon, and Indra-Agni and Mitra-Varuṇa at the Full Moon oblations. The offerings consist of *Purodāśa*, sour milk (*dadhī*), and fresh milk (*payas*). On every day on which this sacrifice is performed, it must be performed twice. See *Kāṭiya- Śr. S.* 4, 4, 1-30 and *Asv. Śr. S.* 2, 14.

The animal sacrifice takes place the day previous to the Soma feast. All animal sacrifices<sup>10</sup> which follow it are thus comprised in the Agniṣṭoma.

*Ilâdadha*<sup>11</sup> by name is a sacrificial rite. They perform it with thick milk (*dadhi*), and they also take thick milk at the time of making the *Dadhigharma*<sup>12</sup> rite (in the Agniṣṭoma). Thus the *Ilâdadha* is, on account of its following the *Dadhigharma* rite, comprised in the Agniṣṭoma.

#### 41.

(The Other Parts of *Jyotiṣṭoma*, such as *Ukthya*, *Atirâtra*, Comprised in the *Agniṣṭoma*.)

Now the first part (of the Agniṣṭoma) has been explained. After that has been performed, the fifteen Stotras and Śastras of the *Ukthya* ceremony [235] follow. If they (the fifteen Stotras and fifteen Śastras) are taken together, they represent the year as divided into months (each consisting of thirty days). Agni Vaiśvânara is the year; Agniṣṭoma is Agni. The *Ukthya* by following (also) the order of the year is thus comprised in the Agniṣṭoma.

After the *Ukthya* has entered the Agniṣṭoma, the *Vājapeya*<sup>13</sup> follows it; for it exceeds (the number of the Stotras of) the *Ukthya* (by two only).

The twelve turns of the Soma cups<sup>14</sup> at night (at the *Atirâtra* Soma

<sup>10</sup> On the animal sacrifice, see 2, 1-14. The animal sacrifices are called here, *paśu-bandha*. Some such as the *Nirûdha Paśubandha* can precede the Agniṣṭoma.

<sup>11</sup> *Ilâdadha* is another modification of the *Darśapâṇnamâsa* *Iṣṭis*. Its principal part is sour milk. See *Āśv.* 2, 14.

<sup>12</sup> On the *Dadhi-gharma*, the draught of sour milk, see *Āśv.* 5, 13, and *Hiranyakeśi Śr. Sûtr.* 9, 2. It is prepared and drunk by the priests after an oblation of it has been thrown into the fire, at the midday libation of the Soma feast just before the recital of the *Marutvatiya Śastra*. The ceremony is chiefly performed by the *Pratiprasthâthar*, who, after having taken sour milk with a spoon of *Udumbara* wood, makes it hot under the recital of the mantra, *vîkcha tvā manascha śrinîitām*, &c., in which Speech and Mind, the two vital airs (*prāṇa* and *apāna*), eye and ear, Wisdom and Strength, Power and Quickness in action, are invoked to cook it. After having repeated this mantra and made hot the offering, he says to the *Hotar*, "The offering is cooked, repeat the *Yājyâ* for the *Dadhi-gharma*." The latter repeats, "The offering is cooked; I think it cooked in the udder (of the cow) and cooked in the fire. *Vauṣat!* Agni, eat the *Dadhi-gharma*, *Vauṣat!*" Then the *Hotar* repeats another mantra, *mayi tyad indriyam brihas* (*Āśv. Śr.* 5, 12), whereupon the priests eat it.

<sup>13</sup> This is a particular Soma sacrifice, generally taken as part of *Jyotiṣṭoma*, which is said to be *sapta-samsthâ*, i.e., consisting of seven parts.

<sup>14</sup> This refers to the arrangement for the great Soma banquets held at night when celebrating the *Atirâtra*. In the evening, after a Soma libation has been given to the fire from the *Śolaśi Graha*, the Soma cups are passed in a certain order. There are four such orders called *gaṇas*. At the first, the cup of the *Hotar* takes the lead, at the second that

feast) are on the whole joined to the fifteen verses by means of which the Stotras are performed. Two <sup>15</sup> of those turns belonging always together, the number of the Stotra verses to which they (the turns) belong, is brought to thirty (by multiplying the number fifteen with these two). (But the number thirty is to be obtained in another way also for the Atirâtra). The Śoḷaśī Sâman is twenty-one-fold, and the Sandhi (a Sâman at the end of Atirâtra) is *trivṛit*, i.e., nine-fold, which amounts in all to thirty. There are thirty nights in every month all the year round. Agni Vaisvânara is the year, and Agni is the Agniṣṭoma. The Atirâtra is, by thus following (the order of) the year, comprised [236] in the Agniṣṭoma, and the Aptoryâma sacrifice follows the track of the Atirâtra when entering the Agniṣṭoma. For it becomes also an Atirâtra. Thus all sacrificial rites which precede the Agniṣṭoma, as well as those which come after it, are comprised in it.

All the Stotra verses of the Agniṣṭoma amount, if counted, to one hundred and ninety. For ninety are the ten *trivṛitas* (three times three=nine). (The number hundred is obtained thus) ninety are ten (*trivṛitas*), but of the number ten one Stotriyâ verse is in excess; the rest is the Trivṛit (nine), which is taken twenty-one-fold <sup>16</sup> (this makes 189) and represents by this number that one (the sun) which is put over (the others), and burns. This is the *Viṣuvan* <sup>17</sup> (equator), which has ten Trivṛit Stomas before it and ten after it, and, being placed in the midst of both, turns above them, and burns (like the sun). The one Stotriyâ verse which is in excess, is put in that (*Viṣuvan* which is the twenty-first) and placed over it (like a cover). This is the sacrificer. This (the twenty-one-fold Trivṛit Stoma) is the divine Kṣatram (sovereign power), which has the power of defying any attack.

He who has such a knowledge obtains the divine Kṣatram, which has the power for defying any attack, and becomes assimilated to it, assumes its shape, and takes the same place with it.

#### 42.

(Why Four Stomas are Required at the Agniṣṭoma.)

The Devas after having (once upon a time) been defeated by the Asuras, started for the celestial world.

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of the Maitrâvaruṇa, at the third that of the Brâhmaṇâchhansi, and at the fourth that of the Achhâvâka. This is thrice repeated, which makes twelve turns in all.—Sây.

<sup>15</sup> Always two turns are presided over by one priest, the first two by the Adhvaryu, the following two by the Pratiprasthâtar.

<sup>16</sup> The 190 Stotriya verses of the Agniṣṭoma comprise the number 21 nine times taken, one being only in excess.

<sup>17</sup> See about it in the Ait. Br. 4, 18-22.



[237] Agni touching the sky (from his place on earth), entered the upper region (with his flames), and closed the gate of the celestial world; for Agni is its master. The Vasus first approached him and said; "Mayest thou allow us to pass over (thy flames) to enter (heaven); give us an opportunity (*ākāśa*.)" Agni said, "Being not praised (by you), I shall not allow you to pass (through the gate). Praise me now." So they did. They praised him with nine verses (the Trivṛit Stoma).<sup>18</sup> After they had

<sup>18</sup> The Trivṛit Stoma consists of the nine verses of the *Bahiṣpavamāna* Stotra (see *Sāmaveda Saṁh.* 2, 1-9), which are sung in three turns, each accompanied by the *Himkāra*. In this Stoma, the same verses are not sung repeatedly, as is the case with all other Stomas. There are three kinds (*viṣṭuti*) of this Stoma mentioned in the *Tāndya Brāhmaṇam* 2, 1-2, called the *udyatī* *trivṛito viṣṭuti*, *parivartini*, and *kuḍāyini*. The difference of these three kinds lies in the order which is assigned to each of the three verses which form one turn (*pariyāya*), and in the application of the *Himkāra* (the sound *hum* pronounced very loudly) which always belongs to one turn. The arrangement of all the verses which form part of the Stoma (the whole musical piece), in three turns, each with a particular order for its several verses, and their repetition, is called in the technical language of the *Sāma* singers a *viṣṭuti*. Each Stoma has several variations. The first variation of the Trivṛit Stoma is the *udyatī*, i.e., the rising. This kind is very simple. The *Himkāra* is pronounced in the first *pariyāya* at the first verse (*tisṛibhyo himkaroti sa prathamayā*), in the second at the middle verse of the triplet (*tisṛibhyo himkaroti sa madhyamayā*), and in the third, at the last verse (*tisṛibhyo himkaroti sa uttamayā*). The *parivartini* *viṣṭuti* consist in singing the several verses of the triplet in all three turns in the inverted order, that is to say, the first is always made the last, and the last the first (*tisṛibhyo himkaroti sa parāchibhiḥ*). The *kuḍāyini* *viṣṭuti* is more complicated than the two others. In the first turn, the order of the verses is inverted (*tisṛibhyo himkaroti sa parāchibhiḥ*), in the second turn the middle verse is made the first, the last becomes the middle verse and the first becomes the last (*tisṛibhyo himkaroti yā madhyamā sa prathamā, yā uttamā sa madhyamā, yā prathamā sa uttamā*); in the third turn, the last becomes the first, the first the second, and the second the last. The *Sāma* singers mark the several turns, and the order of each verse in it as well as the number of repetitions by small sticks cut from the wood of the *Udumbara* tree, the trunk of which must always be placed behind the seat of the *Udgātar*. They are called *kuśās*. Each of the three divisions of each set in which they are put is called *viṣṭāva*. Their making is minutely described in the *Lāṭyāyāna Sūtras*, 2, 6.

प्रस्तोता कुशाः कारयेद्यज्ञियस्य वृक्षस्य । स्रदिरस्य दीर्घसत्रे ज्वेके । प्रदेशमात्रोः कुशपृष्ठास्त्वक्कः  
समा मज्जतोऽगुष्ठपर्वपुशुमात्रोः प्रज्ञाताप्राः कारयित्वा गंधैः प्रक्षिप्य सर्पिषा सत्रेज्वेके वैष्टुतेन वसनेन  
परिवेष्ट्य क्षौमशाणकापार्श्वेन केनचिदुपर्यौ दुर्बर्या वासयेत् ।

i.e., the *Prastotar* ought to get made the *kuśās* (small piece of wood) from a wood which is used at sacrifices. Some are of opinion that at sacrificial sessions (*sattras*) which last long, they ought to be made of *Khadira* wood only. After having got them made of the length of a span (the space between the thumb and forefinger stretched), so that the part which is covered with bark resembles the back of the *kuśa* grass, the fibre part of the stick being quite even, as big as the link of the thumb, the ends being prominent (easily to be recognized), he should besmear them with odoriferous substances, but at the *Sattras*, as some say, with liquid butter, put the cloth used for the *Viṣṭutis*, which is made of linen, or flax, or cotton, round them and place them, above the *Udumbara* branch (always required when singing).

done, so he allowed [238] them to pass (the gate), that they might enter the (celestial) world.

The Rudras approached him and said to him, "Mayest thou allow us to pass on ; give us an opportunity (by moderating thy flames)." He answered, "If I be not praised, I shall not allow you to pass. Praise me now." They consented. They praised him with fifteen verses.<sup>19</sup> After they had done so, he allowed [239] them to pass, that they might enter the (celestial) world.

The Âdityas approached and said to him, "Mayest thou allow us to pass on ; give us an opportunity." He answered, "If I be not praised, I shall not allow you to pass. Praise me now!" They consented. They praised him with seventeen verses. After they had done so, he allowed them to pass, that they might enter the (celestial) world.

The Viśve Devās approached and said to him, "Mayest thou allow us to pass on ; give us an opportunity." He answered: If I be not praised, I shall not allow you to pass. Praise me now!" They consented. They praised him with twenty-one verses. After they had done so, he allowed them to pass, that they might enter the (celestial) world.

The gods having praised Agni each with another Stoma (combination of verses), he allowed them to pass.

The sacrificer who praisesgni with all (four) Stomas, as well as he (the priest) who knows it (the Agniṣṭoma) will pass on beyond him (Agni, who watches with his flames the entrance to heaven).<sup>20</sup>

To him who has such a knowledge, he (Agni) allows to pass and enter the celestial world.

#### 43.

(On the Names "Agniṣṭoma, Chatuṣṭoma, Jyotiṣṭoma."

*The Agniṣṭoma is Endless).*

The Agniṣṭoma is Agni. It is called so, because they (the gods)

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<sup>19</sup> This is the so-called *Pāñchadaśa Stoma*. The arrangement is the same as with the *Trivṛit Stoma*. The same triplet of verses is here required for each of the three turns. Each turn is to consist of five verses. In the first turn, the first verse is chanted thrice, the second once, the third once (*pāñchabhyo hiṅkaroti sa tisṛibhiḥ sa ekayā sa ekayā*); in the second turn the first verse is chanted once, the second thrice, the third once; in the third turn the first and second verses are chanted each once, but the third thrice. This Stoma is required for those *Sāmans* of the morning libation which follow the *Bahīṣ-pāvamānas*. The *saptadaśa* and *ekaviṃśa stomas* follow the same order as the *pañchadaśa*. The several verses of the triplet are in three turns chanted so many times as to obtain respectively the number 17 and 21. The former is appropriate to the midday libation, the latter to the evening libation.

<sup>20</sup> In this sentence, we have two peculiar forms : *ati*, instead of *ati*, beyond, and *arjā-tāi*, 3rd pers. conjunct. middle voice, in the sense of a future.

praised him with this Stoma. They called it so to hide the proper meaning of the word ; [240] for the gods like to hide the proper meaning of words.

On account of four classes of gods having praised Agni with four Stomas, the whole was called *Chatuḥstoma* (containing four Stomas). They called it so to hide the proper meaning of the word ; for the gods like to hide the proper meaning of words.

If (the Agniṣtoma) is called *Jyotiṣtoma*, for they praised Agni when he had risen up (to the sky) in the shape of a light (*jyotis*.) They called it so to hide the proper meaning of the word ; for the gods like to hide the proper meaning of words.

This (Agniṣtoma) is a sacrificial performance which has no beginning and no end. The Agniṣtoma is like the endless wheel of a carriage. The beginning (*prāyaṇīya*) and the conclusion (*udayaṇīya*) of it are alike (just as the two wheels of a carriage.)

About this there is a sacrificial stanza sung, "What is its (of the Agniṣtoma) beginning, that is its end, and what is its end, that is its beginning ; just as the Sākala serpent, it moves in a circle, that none can distinguish its first part from its last part." For its opening (the *prāyaṇīya*) was (also) its conclusion.<sup>21</sup>

But to this some raise objections, saying, "they make the beginning (of the Stotras of the Soma day) with the Trivṛit Stoma, and conclude with the twenty-one-fold Stoma (at the evening libation) ; how are they (the beginning and conclusion) then alike ?" To this one should answer, "They are alike as far as the twenty-one-fold Stoma is also a Trivṛit Stoma, for both contain triplets of verses, and have their nature."<sup>22</sup>

#### 44.

**[241]** (*How the Śāstras should be Repeated at each of the Three Libations. The Sun never rises nor sets. How the Phenomena of sunrise and Sunset are to be Explained.*)

The Agniṣtoma is that one who burns (the sun). The sun shines

<sup>21</sup> This refers to the Charu oblation to be given to Aditi at the *Prāyaṇīya* as well as at the *Udayaṇīya* Iṣṭi. See 1, 7.

<sup>22</sup> For performing the Trivṛit Stoma at the commencement of the morning libation, the nine Bahiṣ-pavamna verses are required which consist of three triplets (*trichas*). For performing the twenty-one-fold Stoma at the evening libation, the *Yajñayajña* Sāman is used, which consists only of two verses, but by repeating some parts of them twice, the number of three verses is obtained. The same triplet being canted in three turns (*paryāya*), the twenty-one-fold Stoma appears to be like the Trivṛit.

during the day, and the Agniṣṭoma<sup>23</sup> should be completed along with the day. It being a *sāhna*, i.e., going with the day, they should not perform it hurriedly (in order to finish it before the day is over), neither at the morning, nor midday, nor evening libations. (Should they do so) the sacrificer would suddenly die.

When they do not perform hurriedly (nly) the rites of the morning and midday libations, but hurry over the rites of the evening libation, then this, viz., the villages lying in the eastern direction, become largely populated, whilst all that is in the western direction becomes a long tract of deserts, and the sacrificer dies suddenly. Thence they ought to perform without any hurry the rites of the morning and midday, as well as those of the evening libation. (If they do so) the sacrificer will not suddenly die.

In repeating the Śastras, the Hotar ought to be guided by the (daily) course (of the sun). In the [242] morning time, at sunrise, it burns but slowly. Thence the Hotar should repeat the Śastras at the morning libation with a feeble voice.

When the sun is rising higher up (on the horizon), it burns with greater force. Thence the Hotar should repeat the Śastras at the midday libation with a strong voice.

When the sun faces men most (after having passed the meridian), it burns with the greatest force. Thence the Hotar should repeat the Śastras at the third (evening) libation with an extremely strong voice. He should (only) then (commence to) repeat it so (with the greatest force of his voice), when he should be complete master of his full voice. For the Śastra is Speech. Should he continue to repeat (the Śastras of the third libation) with the same strength of voice with which he commenced the repetition, up to the end, then his recitation will be admirably well accomplished.

The sun does never set nor rise. When people think the sun is setting (it is not so). For, after having arrived at the end of the day, it makes itself produce two opposite effects, making night to what is below and day to what is on the other side.

When they believe it rises in the morning (this supposed rising is

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<sup>23</sup>Agniṣṭoma is here taken in the strictest sense, as meaning only a Soma festival, lasting for one day, and completed by means of the four Stomas mentioned. Therefore, Agniṣṭoma is often called the model (*prakṛiti*) of the *Aikāhika* Soma sacrifices, or such ones which last for one day only. But in a more comprehensive sense all the rites which precede it, such as the *Dikṣapīya* and other *Iṣṭis*, and the animal sacrifice, are regarded as part of the Agniṣṭoma. For, without these rites, nobody is allowed to perform any Soma sacrifice.

thus to be accounted for). Having reached the end of the night, it makes itself produce two opposite effects, making day to what is below and night to what is on the other side.<sup>24</sup> In fact, the sun never sets. Nor does it set for him who has such a knowledge. Such a one becomes united with the sun, assumes its form, and enters its place.

### [243] FIFTH CHAPTER.

*(On the Gradual Recovery of the Sacrifice. What Men are Unfit to Officiate as Sacrificial Priests. The Offerings to the Devis and Devikâs. The Ukthya Sacrifice.)*

#### 45.

*(How the Gods recovered the Sacrifice which had gone from them. How they Performed Different Rites. Under what Conditions the Sacrifice is Effectual.)*

The sacrifice once left the gods and went to nourishing substances. The gods said, "The sacrifice has gone from us to nourishing substances, let us seek both the sacrifice and the nourishment by means of a Brâhmana and the metres." So they did. They initiated a Brâhmana by means of the metres. They performed all the rites of the Dikṣaṇīya Iṣṭi up to the end, including even the Patnî-samyâjas.<sup>1</sup> On account of the gods having at that occasion performed all the rites at the Dikṣaṇīya Iṣṭi up to the end, including even the Patnî-samyâjas,<sup>2</sup> men followed afterwards the same practice. The gods (in their search for the sacrifice) came very near it by means of the Prâyaṇīya Iṣṭi. They performed the ceremonies with great haste and finished the Iṣṭi already with the Samyuvâka.<sup>3</sup> This is the reason that the Prâyaṇīya Iṣṭi ends with Samyuvâka; for men followed (afterwards) this practice.

**244** The gods performed the rites of the Atithya Iṣṭi, and came by means of it very near the sacrifice. They concluded hastily the ceremonies with the *Ilâ* <sup>4</sup> (the eating of the sacrificial food). This is the

<sup>24</sup> This passage is of considerable interest, containing the denial of the existence of sunrise and sunset. The author ascribes a daily course to the sun, but supposes it to remain always in its high position in the sky, making sunrise and sunset by means of its own contrarieties.

<sup>1</sup> See page 24.

<sup>2</sup> The Patnî-samyâjas generally conclude all Iṣṭis and sacrifices.

<sup>3</sup> This is a formula containing the words *sam yoh* which is repeated before the Patnî-samyâjas. Âśv. Śr. S. 1, 10. The mantra which is frequently used at other occasions also, runs as follows:

तच्छ्रुयोरानुष्ठीमहे गातुं यज्ञाय गातुं यज्ञपतये दैवीः स्वस्तिरस्तु नः स्वस्तिर्मानुषेभ्यः । ऊर्ध्वं जिगातु मेभजं शन्नो अस्तु द्विपदे शं चतुष्पदे ॥

<sup>4</sup> See page 41. This rite precedes the Samyuvâka.

reason that the Atithya Iṣṭi is finished with the Iḷā ; for men followed (afterwards) this practice.

The gods performed the rites of the Upasads <sup>5</sup> and came by means of them very near the sacrifice. They performed hastily the ceremonies, repeating only three Sāmīdhenī verses, and the Yājyās for three deities. This is the reason that at the Upasad Iṣṭi only three Sāmīdhenīs are repeated, and Yājyā verses to three deities ; for men followed (afterwards) this practice.

The gods performed the rites of the *upavasatha* <sup>6</sup> (the eve of the Soma festival). On the *upavasatha* day they reached the sacrifice. After having reached the sacrifice (*Yajña*), they performed all its rites severally, even including the Patnī-samyājas. This is the reason that they perform at the day previous to the Soma festival all rites to the end, even including the Patnī-samyājas.

This is the reason that the Hotar should repeat the mantras at all ceremonies preceding the Upavasatha day (at which the animal sacrifice is offered) with a very slow voice. For the gods came at it (the sacrifice) by performing the several rites in such a manner as if they were searching (after something, *i.e.*, slowly).

This is the reason that the Hotar may repeat on the Upavasatha day (after having reached the sacrifice) [245] the mantras, in whatever tone he might like to recite them. For, at that occasion the sacrifice is already reached (and the "searching" tone of repeating not required).

The gods, after having reached the sacrifice, said to him, "Stand still to be our food." He answered, "No. How should I stand still for you (to be your food)?" He then only looked at them. They said to him, "Because of thy having become united with a Brāhmaṇa and the metres, thou shalt stand still." He consented.

That is the reason that the sacrifice (only) when joined to a Brāhmaṇa and metres carries the oblations to the gods.

<sup>5</sup> See 41, 23-26. At the Upasad Iṣṭi only three Sāmīdhenī verses are required, whilst their number in other Iṣṭis amounts to fifteen, and now and then to seventeen. See page 56.

<sup>6</sup> This is the day for the animal sacrifice, called Agniṣomiya. See 2, 1-14.

<sup>7</sup> The drift of this paragraph is to show, that, for the successful performance of the sacrifice, Brāhmaṇas, as well as the verses composed in the different metres and preserved by Brāhmaṇas only, are indispensable. The Kṣātriyas and other castes were to be deluded into the belief that they could not perform any sacrifice with the slightest chance of success, if they did not appoint Brāhmaṇas and employ the verses of the Rīgveda, which were chiefly preserved by the Brāhmaṇas only.

## 46.

(On Three Mistakes which might be made in the Appointment of Priests.  
How they are to be Remedied.)

Three things occur at the sacrifice : offals, devoured food, and vomited food. Offals (*jagdha*) occur when one appoints to the office of a sacrificial priest one who offers his services, thinking "he (the sacrificer) give me something, or he should choose me for the performance of his sacrifice." \* This (to appoint such a man to the office of a priest) is as should perverse as to eat) the offals of a meal (which are generally not touched by others). For the acts of such a one do not benefit the sacrificer.

[246] Devoured (*gîrnam*) is that, when a sacrificer appoints some one to the office of a priest out of fear, thinking, "he might kill me (at some future occasion), or disturb my sacrifice (if I do not choose him for the office of a priest)." This is as perverse as if food is devoured (not eaten in the proper way). For the acts of such a one do not benefit the sacrificer (as little as the devouring of food with greediness benefits the body).

Vomited (*vânta*) is that, when a sacrificer appoints to the office of a priest a man who is ill-spoken of. Just as men take disgust at anything that is vomited, so the gods take also disgust at such a man. This (to appoint such a man) is as disgusting as something vomited. For the acts of such a man do not benefit the sacrificer.

The sacrificer ought not to cherish the thought of appointing any one belonging to these three classes (just described). Should he, however, involuntarily (by mistake) appoint one of these three, then the penance (for this fault) is the chanting of the Vâmadevyâ Sâman. For this Vâmadevyam is the whole universe, the world of the sacrificer (the earth), the world of the immortals, and the celestial world. This Sâman (which is in the Gâyatrî metre) falls short of three syllables. \* When going to perform this chant, he should divide the word *puruṣa*, denoting his own self, into three syllables, and insert one of them at the end of each pada (of the verse *abhi ṣu na*). Thus he puts himself in these worlds, viz., [247] the world of the sacrificer, that of the immortals, and

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\* The sacrificer must always himself choose his priests by addressing them in due form. No one should offer his services ; but he must be asked by the man who wishes to perform a sacrifice.

\* The Vâmadevyam consists of the three verses, *kayâ naśchitra*, *has tvā satya*, and *abhi ṣu naḥ* (See Sāmaveda Samh. 2, 32-34). All three are in the Gâyatrî metre. But the last *abhi ṣu naḥ* has, instead of twenty-four, only twenty-one syllables, wanting in every pada one syllable. To make it to consist of twenty-four also, the repeater has at this occasion to add to the first pada *pu*, to the second *ru*, to the third *ṣa*.

the celestial world. (By chanting this Sâman) the sacrificer overcomes all obstacles arising from mistakes in the performance of the sacrifice (and obtains nevertheless what he was sacrificing for).

He (the Rîṣi of the Aitareyins), moreover, has told that the sacrificer should mutter (as *japa*) the Vâmadevyam in the way described (above), even if the performing priests were all of unexceptionable character.

#### 47.

*The Offerings to Dhâtar and the Devikâs : Anumati, Râkâ, Sinvâlî, Kuhâ.*

The metres (*chhandânsi*), having carried the offerings to the gods, became (once) tired, and stood still on the latter part of the sacrifice's tail, just as a horse or a mule after having carried a load (to a distant place) stands still.

(In order to refresh the fatigued deities of the metres) the priest ought, after the Purodâśa belonging to the animal slaughtered for Mitra-Varuṇa <sup>10</sup> has been offered, portion out the rice for the *devikâ havîṃsi* (offerings for the inferior deities).

For *Dhâtar*, he should make a rice ball (the Purodâśa) to be put on twelve potsherds. *Dhâtar* is the *Vaṣaṭkāra*.

To *Anumati* (he should offer) a portion of boiled rice *charu*; for *Anumati* is *Gâyatri*.

To *Râkâ* (he should offer) a portion of boiled rice; for she is *Trīṣṭubh*.

The same (he should offer) to *Sinvâlî* and *Kuhâ*; for *Sinvâlî* is *Jagatî*, and *Kuhâ* *Anuṣṭubh*. These are all the metres. For all other metres (used at the sacrifice) follow the *Gâyatri*, *Trīṣṭubh*, *Jagatî*, and [248] *Anuṣṭubh*, as their models. If, therefore, one sacrifices for these metres only, it has the same effect as if he had sacrificed for all of them.

The (common) saying, "the horse if well managed (*sukhita*) puts him (the rider) into ease," is applicable to the metres; for they put (if well treated) the sacrificer into ease (*sudhâ*, comfort or happiness of any kind). He who has such a knowledge, obtains such a world (of bliss) as he did not expect.

Regarding these (*devikâ*) oblations, some are of opinion that before each oblation to all (the several) goddesses, the priest ought to make an oblation of melted butter to *Dhâtar*; for thus he would make all the goddesses (to whom oblations are given along with the *Dhâtar*) cohabit with the *Dhâtar*.

<sup>10</sup> This is done at the end of the Agniṣṭoma sacrifice.



About this they say : it is laziness <sup>11</sup> (at a sacrifice) to repeat the same two verses (the Puronuvākya and Yājñya for the Dhātār) on the same day (several times). <sup>12</sup> (It is sufficient to repeat those two verses once only.) For even many wives cohabit with one and the same husband only. When the Hotar, therefore, repeats, before addressing the (four) goddesses, the Yājñya verse for the Dhātār, he thus [249] cohabits with all goddesses. So much about the oblations to the minor goddesses (*devikā*).

#### 48.

(The Offerings for Sūrya and the Devīs, Dyāus, Uṣās, Gāus, Prithivī, who are Represented by the Metres. When Oblations should be given to both the Devikās and Devīs. Story of Vṛiddhadyumna.)

Now about the offerings to the goddesses (*devī*). <sup>13</sup>

The Adhvaryu ought to portion out for Sūrya (the sun) rice for a ball to be put on one potsherd (*ekakapāla*). Sūrya is Dhātār (creator), and this is the Vaṣaṭkāra.

To Dyāus (Heaven) he ought to offer boiled rice. For Dyāus is Anumati, and she is Gāyatri.

To Uṣās (Dawn) he ought to offer boiled rice. For Uṣās is Rākā, and she is Triṣṭubh.

To Gāus (Cow) he ought to offer boiled rice. For Gāus is Sinīvālī, and she is Jagatī.

To Prithivī (Earth) he ought to offer boiled rice. For Prithivī is Kuhu, and she is Anuṣṭubh.

All other metres which are used at the sacrifice, follow the Gāyatri, Triṣṭubh, Jagatī and Anuṣṭubh as their models (which are most frequently used).

<sup>11</sup> The word *jāmi* is explained by *ālasyam*.

<sup>12</sup> Both the Anuvākya and Yājñya for the Dhātār are not in the Samhitā, but in the Aṅg. Śr. S. 6, 14. The Anuvākya is :

धाता ददातु दायये प्राचीं जीवातुमक्षितां ।

वयं देवस्य धीमहि धुमन्ति वाजिनीवतः ॥ (Atharvaveda S. 7, 17, 2).

The Yājñya is :

धाता प्रजानामुत्तराय ईशे धातेदं विश्वं भुवनं जजान ।

धाता कृष्टोरनिमिषामिषष्टे धात्र इद्वन्यं घृतवज्जुहोता ॥

The oblations to the Dhātār who is the same as Tvaṣṭar, and the four goddesses mentioned, form part of the *Udayaniya* or concluding Iṣṭi. The ceremony is called *Maitrā-varuṇī āmikṣā*, (i.e., the āmikṣā dish for Mitra-Varuṇa). Mitra-Varuṇa are first invoked, then follow Dhātār and the goddesses.

<sup>13</sup> Instead of the *devikā* offerings those for the *devīs* might be chosen. The effect is the same. The place of the Dhātār is occupied by Sūrya, who himself is regarded as a Dhātār, i.e., Creator.

The sacrifice of him who, having such a knowledge, gives oblations to these metres, <sup>14</sup> includes (then) oblations to all metres.

The (common) saying, "the horse, if well managed, puts him (the rider) into ease," is applicable to the metres ; for they put the sacrificer (if well treated) [250] into ease (*sudhâ*). He who has such a knowledge, obtains such a world (of bliss) as he did not expect.

Regarding these (oblations to the Devis), some are of opinion that, before each oblation to all (the several) goddesses, one ought to offer melted butter to Sûrya ; for thus one would make all goddesses cohabit with Sûrya.

About this they say, it is laziness at a sacrifice to repeat (several times) the same two verses (the Puroṇuvākya and Yājyâ for Sûrya) on the same day. (It is sufficient to repeat those verses once only). For even many wives cohabit with one (and the same) husband only. When the Hotar, therefore, repeats before addressing the (four) goddesses, the Yājyâ verse for Sûrya, he thus cohabits with all goddesses.

These (Sûrya with Dyâus, &c.) deities are the same as those others (Dhâtâr with Anumati, &c.) One obtains, therefore, through one of these (classes of deities), the gratification of any desire which is in the gift of both.

The priest ought to portion out a rice-cake ball for both these classes (of deities) for him who desires the faculty of producing offspring (to make him obtain) the blessings contained in both. But he ought not to do so for him who sacrifices for acquiring great wealth only. If he were to portion out a rice-cake ball for both these classes (of deities) for him who sacrifices for acquiring wealth only, he has it in his power to make the gods displeased (jealous) with the wealth of the sacrificer (and deprive him of it) ; for such one might think (after having obtained the great wealth he is sacrificing for), 'I have enough (and do not require anything else from the gods).'

*Suchivrikṣa Gaupâlâyana* had once portioned out the rice ball for both classes (of deities) at the sacrifice [251] of *Vṛiddhadyumna Pratârîna*. As he (afterwards) saw a prince swim (in water), he said, "This is owing to the circumstance that I made the goddesses of the higher and lower ranks (*devts* and *devikâs*) quite pleased at the sacrifice of that king ; therefore the royal prince swims (in the water). (Moreover, he saw not only

<sup>14</sup> The instrumental *etâih chhandobhih* must here be taken in the sense of a dative. For the whole refers to oblations given to the metres, not to those offered through them to the gods.

him) but sixty-four (other) heroes always steel-clad, who were his sons and grandsons. <sup>15</sup>

## 49. /

(Origin of the Ukthya. The Sākamaśram Sāmans. The Pramamhiṣṭhiya Sāman.) <sup>16</sup>

The Devas took shelter in the Agniṣṭoma, and the Asuras in the Ukthyas. Both being (thus) of [252] equal strength, the gods could not turn them out. One of the Rīṣis, Bharadvāja, saw them (and said), "These Asuras have entered the Ukthas (Śastras); but none (else) sees them." He called out Agni with the mantra : *ehy ū ṣu bravāṇi* (6, 16,

<sup>15</sup> The king had performed the sacrifice for obtaining offspring, and became blessed with them.

<sup>16</sup> The Ukthya is a slight modification of the Agniṣṭoma sacrifice. The noun to be supplied to it is *kratu*. It is a Soma sacrifice also, and one of the seven Samsthas or component parts of the Jyotiṣṭoma. Its name indicates its nature. For Ukthya means "what refers to the Uktha," which is an older name for śastra, i.e., a recitation of one of the Hotri priests at the time of the Soma libations. Whilst the Agniṣṭoma has twelve recitations, the Ukthya has fifteen. The first twelve recitations of the Ukthya are the same as those of the Agniṣṭoma; to these, three are added, which are wanting in the Agniṣṭoma. For, at the evening libation of the latter sacrifice, there are only two Śastras, the Vaiśvadeva and Agni-Māruta, both to be repeated by the Hotar. The three Śastras of the so-called *Hotrakas*, i.e., minor Hotri-priests, who are (according to Āśval. Śr. S. 5, 10), the *Prasāstar* (another name of the *Maitrāvaruṇa*), the *Brāhma-rāchhansi*, and *Achhāvāka*, are left out. But just these three Śastras which are briefly described by Āśvalāyana (Śr. S. 6, 1) form a necessary part of the Ukthya. Thus this sacrifice is only a kind of supplement to the Agniṣṭoma.

There is some more difference in the Sāmans than in the Rik verses required at the Ukthya. Of the three triplets which constitute the Bahiṣpavamāna Stotra (see page 120) at the morning libation of the Agniṣṭoma, only the two last are employed: for the first another one is chosen, *pavasva vācho agriyaḥ* (Sām. Samah. 2, 125-27). The four remaining Stotras of the morning libation, the so-called *Ajya-stotrāṇi*, are different. They are all together in the Sāmaveda Samh. (2, 140-152). At the midday libation, there is the *Bṛihat-Sāma* (*tvām iddhi havāmahe*, Sām. S. 2, 159-160) used instead of the Rathantaram; the *Śyuitam* (*abhi prā vah surādha-sam*, Sām. S. 2, 161-62 (instead of the Vāmadevyam). At the evening libation, there are three Stotras required, in addition to those of the Agniṣṭoma. (See note 13 to this chapter).

In the Hiranyakesi Sūtras (9, 18), the following description of the Ukthya is given :—

उक्थ्येन पशुकामो यजेत । तस्याग्निष्टोमे कल्पो व्याख्यातः । पंचदश क्षुदिसदः क्रतुकराणां हुत्वा एतेन मंत्रेण मध्यमे परिधावभ्यंतरक्षेपं निर्माष्ट्यैन्द्राग्रमुक्थ्ये द्वितीयं सवनेयमाज्जभते । तृतीयसवने धाराग्रहकाल आग्रयणं गृहीत्वोक्थ्यं गृह्णात्यग्निष्टोमचमसानुन्नयं स्निग्धश्चमसगणेश्वरौ राजानमतिरेचयति सर्वं राजानमुन्नय मातिरो रिचो दशाभिः कक्षशौ मृष्ट्वा न्युबजेति च लुप्यत एतदग्निष्टोमचमसानां संप्रैवस्य यो य उत्तमः संस्थानचमसगणस्तमुन्नयनेतत्संप्रैवत्यग्निष्टोमचमसैः प्रचर्यं त्रिभिर्वध्यविग्रहैः प्रचरतो यथा पुरस्तादिन्द्राय वरुणाभ्यां त्वेति प्रथमे ग्रहणसादनौ संनमन्तीन्द्रावुदस्पतिभ्यां त्वेति द्वितीया इन्द्राविष्णुभ्यां त्वेति तृतीये.

16). The *itarā girah*, i.e., other voices (mentioned in this verse) are those of the Asuras. Agni rose thereupon<sup>17</sup> and said: "What is it, then, that the lean, long, pale has to tell me?" For Bharadvāja was lean, of high stature, and pale. He answered, "These Asuras have entered the Ukthas (Śastras); but nobody is aware of them."

Agni then turned into a horse, ran against them and overtook them. This act of Agni became the *Sākamaśvam*<sup>18</sup> Sāman. Thence it is called so from *aśva*, a horse).

[253] About this they say, the priest ought to lead the Ukthas by means of the *Sākamaśvam*. For if the Ukthas (Śastras) have another head save the *Sākamaśvam*, they are not led at all.

They say, the priest should lead (the Ukthas) with the *Pramamhiṣṭhiya* Sāman (Sām. Samh. 2, 228, 229=2, 2, 2, 17, 1, 2); for, by means of this Sāman, the Devas had turned the Asuras from the Ukthas.

(Which of both these opinions is preferable, cannot be settled.) He is at liberty" to lead (the Ukthas) by means of the *Pramamhiṣṭhiya* or the *Sākamaśva*."

## 50.

(The Śastras of the Three Minor Hotri-priests at the Evening Libation of the Ukthya Sacrifice.)

The Asuras entered the Uktha (Śastra) of the Maitrāvaruṇa. Indra said, "Who will join me, that we both might turn these Asuras out from here (the Śastra of the Maitrāvaruṇa)?" "I," said Varuṇa. Thence the Maitrāvaruṇa repeats a hymn for Indra-Varuṇa<sup>21</sup> at the evening libation. Indra and Varuṇa then turned them out from it (the Śastra of the Maitrāvaruṇa).

[254] The Asuras having been turned out from this place, entered the Śastra of the Brāhmaṇāchhamṣi. Indra said, "Who will join me, that we both might turn the Asuras out from this place?" Brihaspati answered, "I (will join you)." Thence the Brāhmaṇāchhamṣi repeats at

<sup>17</sup> Śāy. reads *upottīṣṭhann*, but my MSS. have all *upottīṣṭhanu*, *u* being an enclitic.

<sup>18</sup> This Sāman consists of the three verses, *chy ā su bravānti yatra kvacha te and na hi te pūrtam* (Sāmaveda Samh. 2, 55-57). This Sāman is regarded as the leader of the whole Ukthya ceremony, that is to say, as the principal Sāman. Thence the two other Sāmans, which follow it at this ceremony, the *Sāubharam* (*vāyam u tvām*, Samh. 2, 58-59), 5 and the *Nāmadhasam* (*adhā hindra girāṇa* 2, 60-62), are called in the Sāma prayogas the second and third *Sākamaśvam*.

<sup>19</sup> At the Ukthya ceremonies which were performed in the Dekkhan, more than ten years ago, only the *Sākamaśvam* Sāman was used.

<sup>20</sup> This meaning is conveyed by the particle *aha*, which has here about the same sense as *athavā*, as Śāy. justly remarks.

<sup>21</sup> This is *Indrā-Varuṇā yuvam* (7, 82).

the evening libation an Aindra-Bārhaspatya hymn<sup>22</sup>. Indra and Bṛihaspati turned the Asuras out from it.

The Asuras, after having been turned out from it, entered the Śastra of the Achhāvāka. Indra said, "Who will join me, that we both might turn out the Asuras from here?" Viṣṇu answered, "I (will join you.)" Thence the Achhāvāka repeats at the evening libation an Aindrā-Vaiṣṇava hymn." Indra and Viṣṇu turned the Asuras out from this place.

The deities who are (successively) praised along with Indra, form (each) a pair with (him). A pair is a couple, consisting of a male and female. From this pair such a couple is produced for production. He who has such a knowledge, is blessed with children and cattle.

The R̥ituyājas of both the Potar and Neṣṭar amount to four.<sup>23</sup> The (Yājyās to be recited by them along with the other Hotars) are six verses. This is a Virāt which contains the number ten. Thus they complete the sacrifice with a Virāt, which contains the number ten (three times ten).

<sup>22</sup> This is *ud apruto na vayo* (10, 68).

<sup>23</sup> This is *sañ vām karmanā* (6, 69).

<sup>24</sup> The Potar has to repeat the second and eighth, the Neṣṭar the third and ninth R̥ituyāja, see page 135-36. At each of the three Śastras of the Ukthya, each of these two priests has also to recite a Yājyā. This makes six. If they are added to the four R̥ituyājas, then the number ten is obtained, which represents the Virāt.

## [255] FOURTH BOOK.

### FIRST CHAPTER.

(On the *Ṣolaśi* and *Atirātra* Sacrifices.)

#### 1.

(On the Nature of the *Ṣolaśi*, and the Origin of its Name. On the *Anuṣṭubh* Nature of the *Ṣolaśi* *Śastra*.)

The gods prepared for Indra, by means (of the Soma ceremony) of the first day<sup>1</sup>, the thunderbolt; by means (of the Soma ceremony) of the second day, they cooled it (after having forged it, to increase its sharpness); by means (of the Soma ceremony) of the third day, they presented it (to him); by means (of the Soma ceremony) of the fourth day, he struck with it (his enemies).

Thence the Hotar repeats on the fourth day the *Ṣolaśi*<sup>2</sup> *Śastra*. The *Ṣolaśi* is the thunderbolt. [256] By reciting the *Ṣolaśi* on the fourth day, he strikes a blow at the enemy (and) adversary (of the sacrificer), in order to put down any one who is to be put down by him (the sacrificer).

The *Ṣolaśi* is the thunderbolt; the *Śastras* (Ukthas) are cattle. He repeats it as a cover over the *Śastras* (of the evening libation). By doing so he surrounds cattle with a weapon (in the form of) the *Ṣolaśi* (and tames them). Therefore cattle return to men if threatened round about with the weapon (in the form) of the *Ṣolaśi*.

<sup>1</sup> The first, second day, &c. refer to the so-called *Ṣal-aha* or six days' sacrifice, about which see the 3rd chapter of this *Pañchikā*.

<sup>2</sup> The *Ṣolaśi* sacrifice is almost identical with the *Ukthya*. The *Sāmans* and *Śastras* at all three libations are the same. The only distinctive features are the use of the *Ṣolaśi* *graha*, the chanting of the *Gaurivitam* or *Nānadam Sāman*, and the recital of the *Ṣolaśi* *Śastra*, after the *Ukthāni* (the *Sāmans* of the evening libation) have been chanted, and their respective *Śastras* recited. The *Ṣolaśi* *Śastra* is of a peculiar composition. It is here minutely described, and also in the *Āśv. Śr. S. 6. 2*. The number sixteen prevails in the arrangement of this *Śastra*, which is itself the sixteenth on the day on which it is repeated. Thence the name. "The substantive to be supplied is, *kratu*. The whole term means, the sacrificial performance which contains the number sixteen." The *Anuṣṭubh* metre consisting of twice sixteen syllables, the whole *Śastra* has the *Anuṣṭubh* character. It commences with six verses in the *Anuṣṭubh* metre, called by *Āśv.* though improperly, *Stotriya* and *Anurūpa* (for the *Stotriya* verse of the *Śastra* is always chanted by the *Sāma* singers, but this is not the case with the verse in question). These are: *asāvi soma indra te* (1, 84, 1-6).

Thence a horse, or a man, or a cow, or an elephant, after having been (once) tamed, return by themselves (to their owner), if they are only commanded (by the owner) with the voice (to return).

He who sees the weapon (in the form of) the *Ṣoḷaśī* (Śastra), is subdued by means of this weapon only. For voice is a weapon, and the *Ṣoḷaśī* is voice (being recited by means of the voice).

About this they ask, Whence comes the name "*Ṣoḷaśī*" (sixteen)? (The answer is) There are sixteen Stotras, and sixteen Śastras. The Hotar stops after (having repeated the first) sixteen syllables (of the Anuṣṭubh verse required for the *Ṣoḷaśī* Śastra), and pronounces the word *om* after (having repeated the latter) sixteen syllables (of the Anuṣṭubh). He puts in it (the hymn required at the *Ṣoḷaśī* Śastra) a Nivid of sixteen padas (small sentences). This is the reason that it is called *Ṣoḷaśī*. But two syllables are in excess (for in the second-half there are eighteen, instead of sixteen) in the Anuṣṭubh, [257] which forms a component part of the *Ṣoḷaśī* Śastra. For Speech (represented by the Anuṣṭubh) has (as a female deity) two breasts; these are truth and untruth. Truth protects him who has such a knowledge, and untruth does no harm to such one.

## 2.

(On the Way of Repeating the *Ṣoḷaśī* Śastra. On the Application of the *Gaurivṛti* or *Nānada* Sāman.)

He who desires beauty and the acquirement of sacred knowledge ought to use the *Gaurivṛtam* <sup>3</sup> as (the proper) Sāman at the *Ṣoḷaśī* (ceremony). For the *Gaurivṛtam* is beauty and acquirement of sacred knowledge. He who having such a knowledge uses the *Gaurivṛtam* as (the proper Sāman at the *Ṣoḷaśī* ceremony) becomes beautiful and acquires sacred knowledge.

They say, the *Nānadam* <sup>4</sup> ought to be used as (the proper) Sāman at the *Ṣoḷaśī* (ceremony). Indra lifted his thunderbolt to strike Vṛitra; he struck him with it, and, hitting him with it, killed him. He, after having been struck down, made a fearful noise (*vyanadat*). Thence the *Nānada* Sāman took its origin, and therefore it is called so (from *nad* to scream). This Sāman is free from enemies; for it kills enemies. He who having such a knowledge uses the *Nānada* Sāman at the *Ṣoḷaśī* (ceremony) gets rid of his enemies, (and) kills them.

If they use the *Nānadam* (Sāman), the several padas of verses in two metres at the *Ṣoḷaśī* Śastra are not to be taken out of their natural

<sup>3</sup> This is *Indra juṣasva pra vāhā* (Sām. Samh. 2, 302-304). These verses are not to be found in the *Rigveda Samhitā*, but in *Āśv. Śr. S.* 6, 2.

<sup>4</sup> This is *praty asmāi pipīshate* (Sām. Samh. 2, 6, 3, 2, 1, 4).

connection to [258] join one pada of the one metre to one of the other<sup>5</sup> (*avihṛita*). For the Sâma singers do the same, using verses which are not joined in the *vihṛita* way for singing the Nânada Sâman.

If they use the Gaurivîtam, several padas of verses in two metres used at the Śoḷaśi are to be taken out of their natural connection, to join one pada of the one metre to one of the other (*vihṛita*). For the Sâma singers do the same with the verses which they use for singing.<sup>6</sup>

### 3.

#### *The Way in which the Padas of Two Different Metres are Mixed in the Śoḷaśi Sastra is Shown.)*

Then (when they use the Gaurivîti Sâman) the Hotar changes the natural position of the several padas of two different metres, and mixes them (*vyatiṣajati*). He mixes thus Gâyatrîs and Pañktîs, *â tvâ vahantu* (1, 16, 1-3), and *upa śu śrinuhi* (1, 82, 1-3-4).<sup>7</sup> Man has the nature of the Gâyatrî, [259] and cattle that of the Pañktî. (By thus mixing together Gâyatrî and Pañktî verses) the Hotar mixes man among cattle, and gives him a firm footing among them (in order to become possessed of them).

As regards the Gâyatrî and Pañktî, they both form two Anuṣṭubhs (for they contain as many padas, viz., eight, as both Gâyatrî and Pañktî taken together). By this means, the sacrificer becomes neither separated from the nature of Speech which exists in form of the Anuṣṭubh, nor from the nature of a weapon (Speech being regarded as such a one).

He mixes verses in the Uṣṇih and Bṛihatî metres, *yad indra pritanâjye* (8, 12, 25-27) and *ayam te astu haryata* (3, 44, 1-3). Man has the nature of Uṣṇih, and cattle that of Bṛihatî. (By thus mixing together Uṣṇih and Bṛihatî verses) he mixes man among cattle, and gives him a firm footing among them.

<sup>5</sup> All the words from "the several padas" to "other" are only a translation of the term *avihṛita*, in order to make it better understood.

<sup>6</sup> The reason of this is, that the recitations of the Hotṛi-priest must correspond with the performances of the Sâma singers.

<sup>7</sup> Śây. shows the way in which the metres are mixed in the two verses :  
(Gâyatrî) *imâ dhând ghritasnuvo hari ihopa vakṣataḥ indram sukhātame, rathe* (1, 16, 2).  
(Pañktî) *susamdrîṣam tvâ vayam maghavan vandîṣimahi*.

*pra nūnam pūrnāvandhuraḥ stuto yâhi viśān anu yojānvindra to hari.*

The Gâyatrî has three, the Pañktî five feet (padas), each consisting of eight syllables. The two padas which the Pañktî has in excess over the Gâyatrî, follow at the end without any corresponding Gâyatrî pada. After the second pada of the Pañktî, there is the *prāṇava* made (i.e., the syllable *om* is pronounced), and, likewise, after the fifth. The two verses, just mentioned, are now mixed as follows : *imâ dhând ghritasnuvaḥ susamdrîṣam tvâ vayam hari ihopa vakṣato maghavan vandîṣimahom indram sukhātame rathe pra nūnam pūrnāvandhuraḥ stuto yâhi viśān anu yojānvindra to karom.*



As regards the Uṣnih and Bṛihatī, they both form two Anuṣṭubhs. By this means the sacrificer becomes neither separated, &c.

He mixes a Dvipād (verse of two padas only) and a Triṣṭubh, *ā dhārṣva smāi* (7, 34, 4), and *brahman vīra* (7, 29, 2). Man is *dvipādin* i.e., has two feet, and strength is Triṣṭubh. (By thus mixing a Dvipād and Triṣṭubh), he mixes man with Strength (provides him with it) and makes him a footing in it. That is the reason that man, as having prepared for him a footing in Strength, is the strongest of all animals. The Dvipād verse consisting of twenty syllables, and the Triṣṭubh (of forty-four), make two Anuṣṭubhs (sixty-four syllables). By this means, the sacrificer becomes neither separated, &c.

He mixes Dvipādas and Jagatis, viz., *eṣa brahmārya hitvyam* (Āśv. Śr. S. 6, 2) \* and *pra te mahe* [260] 10, 96, 1-3). (Man is Dvipād, and animals have the nature of the Jagatī. (By thus mixing Dvipād and Jagatī verses) he mixes man among cattle, and makes him a footing among them. That is the reason that man, having obtained a footing among cattle, eats (them) \* and rules over them, for they are at his disposal.

As regards the Dvipād verse consisting of sixteen syllables and the Jagatī (consisting of forty-eight), they both (taken together) contain two Anuṣṭubhs. By this means, the sacrificer, &c.

He repeats verses in metres exceeding the number of padas of the principal metres, <sup>10</sup> viz., *trikadrakeṣu mahiṣo* (2, 22, 1-3), and *proṣvas-mai puro ratham* (10, 133, 1-3). The juice which was flowing from the metres, took its course to the *atichandas*. Thence such metres are called *atichandas*, (i. e., beyond the metre, what has gone beyond, is in excess).

This Śolaṣī Śastra being formed out of all metres, he repeats verses in the *Atichhandas* metre.

Thus the Hotar makes (the spiritual body of) the sacrificer consist of all metres.

\* These verses are not to be found in the Rīgveda Samhitā. I, therefore, write them out from my copies of the Āśval. Sūtras : —

एष ब्रह्मा य ऋत्विष । इन्द्रो नाम श्रुतो गृणो ॥

विस्तृतयो यथा पश । इन्द्र त्वयन्ति रातयः ॥

त्वमिद्धवसस्पते । यन्ति निरोग संयत ॥

\* That *atti* "he eats," put here without any object, refers to "*paśavaḥ*," animals, follows with certainty from the context. Sāy. suppli<sup>es</sup> *kṣīra*, milk, &c., for he abhorred the idea that animal food should be thus explicitly allowed in a sacred text.

\* Thus I have translated the term *atichandas*, i.e., having excess in the metre. The verses mentioned contain seven padas or feet, which exceeds the number of feet of all other metres.

He who has such a knowledge prospers by means of the *Ṣoṣaṣī* consisting of all metres.

## 4.

[ 261 ] (*The Upasargas taken from the Mahānāmni. The Proper Anuṣṭubhs. Consequences of Repeating the Ṣoṣaṣī Sastra in the Vihṛita and Avihṛita way. The Yājñ of the Ṣoṣaṣī Sastra.*)

He makes the additions<sup>11</sup> (*upasarga*), taking (certain parts) from the *Mahānāmni* verses.

The first *Mahānāmni* (verse) is this world (the earth), the second the air, and the third that world (heaven). In this way, the *Ṣoṣaṣī* is made to consist of all worlds.

By adding parts from the *Mahānāmni* (to the *Ṣoṣaṣī*), the Hotar makes the sacrificer participate in all worlds. He who has such a knowledge, prospers by means of the *Ṣoṣaṣī* being made to consist of all the worlds.

He repeats (now) *Anuṣṭubhs* of the proper form,<sup>12</sup> viz., *pra pra vas trīṣṭubham* (8, 58, 1), *archata prârçhata* (8, 58, 8-10), and *yo vyatîhr aphânayat* (8, 58, 13-15).

[ 262 ] That the Hotar repeats *Anuṣṭubhs* of the proper form (after having obtained them only in an artificial way) is just as if a man, after having gone here and there astray, is led back to the (right) path.

He who thinks that he is possessed (of fortune) and is, as it were, sitting in fortune's lap (*gataśrîr*), should make his Hotar repeat the *Ṣoṣaṣī* in the *avihṛita* way, lest he fall into distress for the injury done to the metres (by repeating them in the *vihṛita* way).

But if one wishes to do away with the consequences of guilt (to get out of distress and poverty), one should make the Hotar repeat the *Ṣoṣaṣī* in the *vihṛita* way.

<sup>11</sup> These additions are called *upasargas*. They are five in number, and mentioned by Âsv. 6, 2. They are all taken from different verses of the so-called *Mahānāmni*, commencing with विद्वा मघवन्विद् गातुं which make up the fourth *Aranyaka* of the *Aitareya Brâhm.* These five *upasargas* make together one *Anuṣṭubh*. They are: (1) प्रचेतन (2) प्रचेतय (3) आयाहि विव मत्स्व. (4) क्रतुरक्षुन्द ऋते बृहत् (5) सुहृवाधेहि नो वसे.

Their application is different according to the *avihṛita* or *vihṛita* way of repeating the *Ṣoṣaṣī Sastra*. If the *Sastra* is to be repeated in the former way, they are simply repeated in the form of one verse, after the recital of the *Atichhandasa* verses. But if it be repeated in the *vihṛita* way, the several *upasargas* are distributed among the five latter of the six *Atichhandasa* verses, in order to bring the number of syllables of each such verse to sixty-four, to obtain the two *Anuṣṭubhs* for each

<sup>12</sup> As yet the *Anuṣṭubhs* were only artificially obtained by the combination of the *padas* of different other metres.

For (in such cases) man is, as it were, intermixed with the consequences of guilt (with the *papman*). By thus repeating the *Ṣoṣaṣī* in the *vihṛita* way, the Hotar takes from the sacrificer all sin and guilt. He who has such a knowledge becomes free from (the consequences of) guilt.

With the verse *ud yad bradhñasya viṣṭapam* (8, 58, 7) he concludes. For the celestial world is the "*bradhñasya viṣṭapam*." Thus he makes the sacrificer go to the celestial world.

As *Yājyā* verse he repeats *apāḥ purveṣām harivaḥ* (10, 96, 13).<sup>13</sup> By repeating this verse as *Yājyā* (of the *Ṣoṣaṣī Śāstra*) he makes the *Ṣoṣaṣī* to consist of all libations (*savanāni*). The term *apāḥ*, thou hast drunk (used in this verse) signifies the Morning Libation. Thus he makes the *Ṣoṣaṣī* to consist of [ 263 ] the Morning Libation. The words *atho idam savanam kevalam te*, i.e., this libation here is entirely thy own, signifies the Midday Libation. Thus he makes the *Ṣoṣaṣī* to consist of the Midday Libation. The words, *mamaddhi somam*, i.e., enjoy the Soma, signify the Evening Libation, which has its characteristic the term *mad*, to enjoy, to be drunk. Thus he makes the *Ṣoṣaṣī* to consist of the Evening Libation. The word *vriṣan*, i.e., bull (contained in the last pada), is the characteristic of the *Ṣoṣaṣī*.

By repeating as *Yājyā* (for the *Ṣoṣaṣī*), the verse just mentioned, the *Ṣoṣaṣī* is made to consist of all Libations. Thus he makes it to consist of all Libations. He who has such a knowledge prospers through the *Ṣoṣaṣī*, which consists of all Libations.

(When repeating the *Yājyā*) he prefixes to each (of the four) pada,<sup>14</sup> consisting of eleven syllables, an *upasarga* of five syllables (taken) from the *Mahānāmniś*. Thus he makes the *Ṣoṣaṣī* to consist of all metres. He who has such a knowledge prospers by means of the *Ṣoṣaṣī*, which is made to consist of all metres.

<sup>13</sup> The whole of the verse is as follows :—

अपाः पूर्वेषां हरिवः सुतानामथो इदं सवनं केवलं ते ।

ममद्भि सोमं मधुमन्तमिन्द्र सत्रा वृषन् जठर आवृषस्व ॥

i.e., "Thou hast drunk, O master of the two yellow horses (Indra)! of the Soma drops formerly prepared for thee. This libation here is entirely thy own (thou hast not to share it with any other god). Enjoy, O Indra! the honey-like Soma. O bull! increase thy strength by (receiving) all this (quantity of Soma) in (thy) belly.

<sup>14</sup> These four *upasargas* are :

- a) एवाह्येव b) एवहीन्द्रं c) एवाहि शक्रो d) वशो हि शक्र.

They are thus prefixed :

एवा ह्येवापाः पूर्वेषां एवहोन्द्राथो इदं &c

These *Upasargas* are prefixed to the *Yājyā*, in order to obtain two *Anuṣṭubhs* (sixty-four syllables).

## 5.

(*Atirâtra. Its origin. The three Paryâyas.*)

The Devas<sup>15</sup> took shelter with Day, the Asuras with Night. They were thus of equal strength, and [ 264 ] none yielded to the other. Indra said, "Who, besides me, will enter Night to turn the Asuras out of it?" But he did not find any one among the Devas ready to accept (his offer), (for) they were afraid of Night, on account of its darkness being (like that of) Death. This is the reason that even now one is afraid of going at night even to a spot which is quite close. For Night is, as it were, Darkness, and is Death, as it were. The metres (alone) followed him. This is the reason that Indra and the metres are the leading deities of the Night (of the nightly festival of Atirâtra). No Nivid is repeated, nor a Puroruk, nor a Dhâyyâ; nor is there any other deity save Indra and the metres who are the leading (deities). They turned them out by going round (*paryâyam*) with the *Paryâyas* (the different turns of passing the Soma cups). This is the reason that they are called *paryâya* (from *i* to go, and *pari* around).

By means of the first Paryâya they turned them out of the first part of the night; by means of the middle Paryâya out of midnight, and by means of the third Paryâya out of the latter part of the night. The metres said to Indra, "Even we (alone) are following (thee, to turn the Asuras) out of the Dark one (*śarvarâ*, night)." He (the sage Aitareya) therefore called them (the metres) *apiśarvarâni*, for they had Indra, who was afraid of the darkness of night (as) of death, safely carried beyond it. That is the reason that they are called *apiśarvadâni*.

## 6.

(*The Sastras of Atirâtra at the Three Paryâyas. Sandhi Stotra.*)

The Hotar commences (the recitations at Atirâtra) with an Anuṣṭubh verse containing the term *andhas*, i.e., darkness, viz., *pāntām ā vo andhasaḥ* (8, 81, 1.) [ 265 ] For night belongs to Anuṣṭubh; it has the nature of night.

As appropriate Yājyâ verse (at the end of each turn of the three Paryâyas)<sup>16</sup> Triṣṭubhs containing the terms—*andhas*, darkness, *pā* to, drink,

<sup>15</sup> The same story with some trifling deviations in the wording only is recorded in the Gopatha Brāhmaṇam of the Atharvaveda, 10, 1.

<sup>16</sup> There are four turns of the Soma cups passing the round in each Paryâya, or part of the night. At the end of each, a Yājyâ is repeated, and the juice then sacrificed. There is at each turn (there are on the whole twelve) a Śastra repeated, to which a Yājyâ belongs. The latter contains always the terms indicated. See, for instance, the four Yājyâs used at the first Paryâya (Āśv. Śr. 8, 6, 4) *adhvaryavo bhurata indriya*, 2, 14, 1. (repeated by the Hotar). In the second pada, there are the words, *madhyam andhas*, "the inebriating

and *mad*, to be drunk, are used. What is appropriate at the sacrifice, that is successful.

The Sâma singers repeat when chanting at the first Paryâya twice the first padas only of the verses (which they chant). By doing so they take from them (the Asuras) all their horses and cows.

At the middle Paryâya, they repeat twice the middle padas. By doing so they take from them (the Asuras) their carts and carriages.

At the last Paryâya, they repeat twice when chanting the last padas (of the verses which they chant). By doing so, they take from them (the Asuras) all things they wear on their own body, such as dresses, gold and jewels.

He who has such a knowledge deprives his enemy of his property, (and) turns him out of all these worlds (depriving him of every firm footing).

[ 266 ] They ask, How are the Pavamâna Stotras <sup>17</sup> provided for the night, whereas such Stotras refer only to the day, but not to the night? In what way are they both made to consist of the same parts (to have the same number of Stotras and Śastras)?

The answer is, (They are provided for) by the following verses, which form part of the Stotras as well of the Śastras (at the Atirâtra): *indrâya madrane sutam* (8, 81, 19. Sâma-veda Samh. 2, 72), *idam rsao sutam andhaḥ* (8, 2, 1, Sâm. S. 2, 84), *idam hyanvojasâ sutam* (3, 51, 10. Sâm. S. 2, 87). In this way, the night becomes also provided with Pavamânas (for the verses mentioned contain the term *suta*, i.e., squeezed, referring to the squeezing of the Soma juice, which term is proper to the Pavamâna Stotra); in this way, both (day and night) are provided with Pavamânas, and made to consist of the same (number of) parts.

They ask, As there are fifteen Stotras for the day only, but not for

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darkness" (symbolical name of the Soma juice). The Yâjyâ of the Maitrâvaruṇa is, *asya made puruvarpâṃsi* (6, 44, 14). It contains the term *made*, "to get drunk," and *pâ*, "to drink," in the last pada. The Yâjyâ of the Brâhmanâchhamṣi is *âpsu dhûtasya harivaḥ pîba* (10, 104, 2). This verse contains both the terms *pî*, "to drink" (in *pîba* of the first pada), and *mad*, "to be drunk" (in the last pada). The Yâjyâ of the Achhâvâka is, *indra pîba tubhyam* (6, 40, 1). It contains both the terms, *pâ*, and *mad*. The Yâjyâ of the Hotar in the second Paryâya is, *apâyyasyândhaso madâya* (2, 19, 1); it contains all three terms, "darkness, to drink, and to be drunk."

<sup>17</sup> This question refers to the Stotras to be chanted for the purification of the Soma juice, which are, at the morning libation, the Bahis-pavamâna, at midday, the Pavamâna, and in the evening, the Arbhava-pavamâna. At night, there being no squeezing of the Soma juice, there are, properly speaking, no Pavamâna Stotras required. But to make the performance of day and night alike, the Pavamâna Stotras for day and night are to be indicated in one way or other in the Stotras chanted at night. This is here shown,

the night, how are there fifteen Stotras for both (for day as well as for night)? In what way are they made to consist of the same (number of) parts?

The answer is, The *Apiśarvaras*<sup>18</sup> form twelve Stotras. (Besides) they chant, according to the Rathantara tune, the Sandhi<sup>19</sup> Stotra which contains [ 267 ] (three sets of) verses addressed to three deities. In this way, night comprises (also) fifteen Stotras. Thus both (day and night) comprise each fifteen Stotras. Thus both are made to consist of the same (number of) parts.

The number of verses for making the Stotras is limited, but the number of recitations which follow the Stotras is unlimited. The past is, as it were, limited, defined; the future is, as it were, unlimited (not defined). In order to secure the future (wealth, &c.) the Hotar repeats more verses (than the Sâma singers chant). What goes beyond the Stotra is offspring, what goes beyond one's self (represented by the Stotra), is cattle. By repeating, when making his recitation, more verses (than the Sâma singers chant) the Hotar acquires all that he (the sacrificer) has beyond his own self on this earth (i.e., all his cattle, children, fortune, &c.)

<sup>18</sup> See 4, 5. They are the metres used for Śāstras and Stotras during the night of Atirātra.

<sup>19</sup> This Stotra which is chanted after the latter part of the night is over, when the dawn is commencing (thence it is called *sandhi*, i.e., the joining of night and day), consists of six verses in the Brihatī metre, with the exception of the two last which are kakubha (a variety of the Brihatī). They are put together in the Sāmav. Samh. 2, 99-104. The two first of them, *ena vo āgnim* (2, 99-100) are addressed to Agni, the third and fourth, *pratyū adarśy āyatyū* (101-102) to Uśās, and the fifth and sixth, *imā u vām divistaya* (103-104) to the Aśvins. The Stoma required for singing it, is the *trivrit parivartini* (see page 237). Two verses are made three by means of the repetition of the latter padas. This Sāman is chanted just like the verses of the Rathantaram, which are in the same metre. It follows throughout the musical arrangement of the Rathantaram. The musical accents, the crescendos, and decrescendos, the stobhas, i.e., musical flourishes, and the finales (*nidhana*) are the same. Both are for the purpose of chanting equally divided into five parts, viz., Prastāva, Udgītha, Pratihāra, Upadrava, and Nidhana (see page 198). For instance, the Prastāva or prelude commences in both in the low tone, and rises only at the last syllable (at *mo* in the *nonumo* of the Rathantaram, and at the *so* in the *namaso* of the first Sandhi Stotra); at the end of the Prastāva of both there is the Stobha, i.e., flourish *va*. At the end of the Upadrava both have the Stobhas *vā hā uvā*. The finale is in both throughout, as, in the rising tone.—(*Sāma prayoga* and *Oral information*.)

## [ 268 ] SECOND CHAPTER.

(The *Āsvina Śastra*. The Beginning Day of the *Gavām Ayanam*.  
The Use of the *Rathantara* and *Brihat Sāmans* and their kindreds.  
The *Mahāvratā* Day of the *Sattra*.)<sup>1</sup>

<sup>1</sup> The *Āsvin Śastra* is one of the longest recitations by the Hotar. It is only a modification of the *Prātaranuvāka*. Its principal parts are the same as those of the *Prātaranuvāka*, the *Āgneya kratu*, *Uśasya kratu* and *Āsvina kratu* (see page 111), i.e., three series of hymns and verses in seven kinds of metre, addressed to Agni, Uṣās, and the *Āsvins*, which deities rule at the end of the night, and at the very commencement of the day. In addition to these three *kratus* of the *Prātaranuvāka*, in the *Āsvina Śastra*, there are verses addressed to other deities, chiefly the sun, repeated. Before commencing to repeat it, the Hotar (not the *Adhvaryu*) must sacrifice thrice a little melted butter, and eat the rest of it. These three oblations are given to Agni, Uṣās, and the two *Āsvins*. Each is accompanied with a *Yajus*-like mantra. That one addressed to Agni is: अग्निं रज्जी गायत्रेण क्षुन्दसा तमश्यां तमन्वारभे तस्मै मामवतु तस्मै स्वाहा । "Agni is driving with the *Gāyatrī* metre (this metre being his carriage), might I reach him; I hold him; may this (melted butter) help me to him; *Svāhā* to him." The mantras repeated for the *Ajya* offerings to Uṣās and the *Āsvins* differ very little.

उषा अज्विनी त्रैष्टुभेन क्षुन्दसा तामश्यां तमन्वारभे तस्मै मामवतु तस्मै स्वाहा । अग्निनावज्विनौ जागतेत क्षुन्दसा तावश्यां तावन्वारभे ताभ्यां मामवतु ताभ्यां स्वाहा. (*Āsv. Śr. S. 6, 5.*) After having eaten the rest of the melted butter, he touches water only, but does not rinse his mouth in the usual way (by *āchamana*). He then sits down behind his *Dhīṣṇya* (fire-place) in a peculiar posture, representing an eagle who is just about flying up. He draws up his two legs, puts both his knees close to each other, and touches the earth with his toes. I saw a priest, who had once repeated the *Āsvin Śastra* (there are scarcely more than half a dozen *Brāhmaṇas* living all over India who actually have repeated it), make the posture with great facility, but I found it difficult to imitate it well.

The whole *Āsvina Śastra* comprises a thousand *Brihatī* verses. The actual number of verses is, however, larger. All verses in whatever metre they are, are reduced to *Brihatīs* by counting their aggregate number of syllables and dividing them by 36 (of so many syllables consists the *Brihatī*). The full account is cast up in the *Kauṣītaki Brāhmaṇam*, 18, 3.

The first verse of the *Śastra* is mentioned in the text. It is to be repeated thrice and to be joined, without stopping, to the first verse of the *Gāyatrī* part of the *Āgneya, kratu* (पुतयाग्नेयं गायत्रमुपसंतनुयात् *Āsv. Śr. S. 6, 5.*) After the opening verse which stands by itself altogether, just as the opening verse in the *prātaranuvāka*, the three *kratus* or liturgies of the *Prātaranuvāka* (*āgneya*, *uśasya*, and *āsvini*) are repeated. These form the body of the *Āsvin Śastra*. Each *kratu* is preceded by the *Stotriya Pragātha*, i.e., that couple of verses of the *Sandhi Stotra* (see page 266) which refers to that deity, to which the respective *kratu* is devoted. So the *āgneya kratu*, i.e., the series of hymns and verses, addressed to Agni, in seven different kinds of metre, is preceded by the first couple of verses of the *Sandhi Stotra*, which are, *enā vo agnim namasā* (*Sām. Samh. 2, 99-100*); the *uśasya kratu* is preceded by *praty u adarśy āyati* (*Sām. Samh. 2, 101, 102*), the deity being Uṣās, and the *āsvina-kratu* by *ima u vam diviṣṭaya* (*Sām. Samh. 2, 103-104*) being addressed to the two *Āsvins*. Each couple of these verses is to be made a

## [ 269 ] 7.

(The Marriage of Prajâpati's Daughter, Sûrya. The Aśvina Śastra as the Bridal Gift. In What Way the Hotar has to Repeat it. Its Beginning Verse.)

Prajâpati gave his daughter, Sûrya Sâvitri, <sup>2</sup> in [270] marriage to the king Soma. All the gods came as paranympths. Prajâpati formed, according to the model of a *vahatu*, i.e., things (such as turmeric, powder, &c., to be carried before the paranympths), this thousand (of verses), which is called the Aśvina (Śastra). What falls short of (*arvâk*) one thousand verses, is no more the Aśvin's. This is the reason that the Hotar ought to repeat only a thousand verses, or he might repeat more. He ought to eat ghee before he commences repeating. Just as in this world a cart or a carriage goes well if smeared (with oil), thus his repeating proceeds well if he be smeared (with ghee, by eating it.) Having taken the posture of an eagle when starting up, the Hotar should recite (when commencing) the call *somsâvom* (i.e., he should commence repeating the Aśvina Śastra).

The gods could not agree as to whom this (thousand verses) should belong, each saying, "Let it be mine." Not being able to agree (to whom it should belong), they said, "Let us run a race for it. He of us who will be the winner shall have it." They made the sun which is above Agni, the house-father (above the Gârhapatya fire<sup>3</sup>), the goal. That is the reason that the Aśvina Śastra commences with a verse addressed to Agni, viz., *agnir hotâ grihapatiḥ* (6, 15, 13).

triplet, by repeating the last pada several times, just as the Sâma singers do.

(बाह्मतावस्तुचा : । स्तोत्रिया : प्रगाथा वा तान्पुरस्तादनुदैवतं स्वस्य कन्दसो वया स्तुतं शंसते  
(Āśv. 6, 5).

The Hotar must repeat less than a thousand verses before sunrise : सहस्रावममोदेतो :

After sunrise, he repeats the verses addressed to Sûrya, which all are mentioned in the Aitareya Brâhmaṇam, as well as all other remaining verses of the Aśvina Śastra. The whole order of the several parts of this Śastra is more clearly stated in the Kuṣitaki Brâhm. (18, 2), than in the Aitareya. The verses addressed to Indra follow after the Sûrya verses (4, 10). At the end of the Śastra, there are two Puroṇuvâkyâs and two Yâgyâs, for there are two Aśvins.

The Aśvina Śastra is, as one may see from its constituent parts, a Prâtaranuvâka, or early morning prayer, including the worship of the rising sun, and a Śastra accompanying a Soma libation. It follows the Sandhi Stotra at the end of the Atirâtra, and is regarded as the Śastra belonging to this Stotra. To the fact of its containing far more verses than the Sandhi Stotra, the term *atisâmsatî*, i.e., "he repeats more verses" (used in 4, 6) refers.

<sup>2</sup> This is the model marriage. It is described in the well-known marriage hymn *satyenottabhitâ* (10, 85).

<sup>3</sup> That is to say, they started when running the race from the Gârhapatya fire, and ran up as far as the sun, which was the goal (*kâṣṭhâ*).



According to the opinion of some (theologians), the Hotar should (instead of this verse) commence (the recitation of the *Aśvina Śastra*) with *agnim manye pitaram* (10, 7, 3); for they say, he reaches the goal by means of the first verse through the words (contained in its fourth pada): *divi śukram yajatam sūryasya*, i.e., the splendour of the sun in heaven which deserves worship. But this opinion is not to [271] be attended to. (If one should observe a Hotar commencing the *Aśvina Śastra* with the verse *agnim manaye*) one should say to him, "If (a *Śastra*) has been commenced with repeatedly mentioning *agni*<sup>4</sup> fire, the Hotar will (ultimately fall into the fire (be burnt by it)." Thus it always happens. Thence the Hotar ought to commence with the verse: *agnir hotā grihapatiḥ*. This verse contains in the terms *grihapati*, house-father, and *janima*, generations, the propitiation (of the word *agni*, fire, with which it commences, and is therefore not dangerous) for attaining to the full age.

He who has such a knowledge attains to his full age (of one hundred years).

### 8.

(*The Race Run by the Gods for Obtaining the Aśvina Śastra as a Prize.*)

Among (all) these deities who were running the race, Agni was with his mouth (the flames) in advance (of all others) after they had started. The *Aśvins* (closely) followed him, and said to him, "Let us both be winners of this race." Agni consented, under the condition that he should also have a share in it (the *Aśvina Śastra*). They consented, and made room also for him in this (*Aśvina Śastra*). This is the reason that there is in the *Aśvina Śastra* a series of verses addressed to Agni.

The *Aśvins* (closely) followed *Uṣās*. They said to her, "Go aside, that we both may be winners of the race." She consented, under the condition that they should give her also a share in it (the *Aśvina Śastra*). They consented, and made room also for [ 272 ] her in it. This is the reason that in the *Aśvina Śastra* a series of verses is addressed to *Uṣās*.

The *Aśvins* (closely) followed *Indra*. They said to him, "Maghavan, we both wish to be winners of this race." They did not dare to say to him, "Go aside." He consented, under the condition that he should also obtain a share in it (the *Aśvina Śastra*). They consented, and made room also for him. This is the reason that in the *Aśvina Śastra* there is a series of verses addressed to *Indra*.

Thus the *Aśvins* were winners of the race, and obtained (the prize). This is the reason that it (the prize) is called *Aśvinam* (i. e., the *Aśvina*

<sup>4</sup> The verse in question contains four times the word *agni*. This is regarded as inauspicious. The deity should not be always mentioned with its very name, but with its epithets.

Śastra). He who has such a knowledge obtains what he may wish for.

They ask, Why is this (Śastra) called *Asvinam*, notwithstanding there being in it verses addressed to Agni, Uṣās, and Indra? (The answer is) the *Asvins* were the winners of this race, they obtained it (the prize). This is the reason that it is called the *Asvina Śastra*. He who has such a knowledge obtains what he may wish for.

### 9.

*(What Animals were Yoked to the Carriages of the Gods when they were Running the Race for the Asvina Śastra. The Verses Addressed to Sūrya in this Śastra.)*

Agni ran the race, with a carriage drawn by mules. When driving them he burnt their wombs; thence they do not conceive.

Uṣās ran the race with cows of a reddish colour, thence it comes that after the arrival of Uṣās (Dawn), there is a reddish colour shining as it were (spread over the eastern direction) which is the characteristic of Uṣās.

[ 273 ] Indra ran the race with a carriage drawn by horses. Thence a very noisy spectacle (represented by the noise made by horses which draw a carriage) is the characteristic of the royal caste, which is Indra's.

The *Asvins* were the winners of the race with a carriage drawn by donkeys; they obtained (the prize). Thence (on account of the excessive efforts to arrive at the goal) the donkey lost its (original) velocity, became devoid of milk, and the slowest among all animals used for drawing carriages. The *Asvins*, however, did not deprive the sperm of the ass of its (primitive) vigour. This is the reason that the male ass (*vājī*) has two kinds of sperm (to produce mules from a mare, and asses from a female ass).

Regarding this (the different parts which make up the *Asvina Śastra*), they say, "The Hotar ought to repeat, just as he does for Agni, Uṣās, and the *Asvins* also, verses in all seven metres for Sūrya. There are seven worlds of the gods. (By doing so) he prospers in all (seven) worlds."

This opinion ought not to be attended to. He ought to repeat (for Sūrya) verses in three metres only. For there are three worlds which are three-fold. (If the Hotar repeats for Sūrya verses in three metres only, this is done) for obtaining possession of these worlds.

Regarding this (the order in which the verses addressed to Sūrya are to be repeated), they say, "The Hotar ought to commence (his recitation

of the Sûrya verses) with *ud u tyam jâtavedasam* (1, 50, in the Gâyatrî metre)." But this opinion is not to be attended to. (To commence with this verse) is just as to miss the goal when running. He ought to commence with *suryo no divas pâtu* (10, 158, 1, in the Gâyatrî metre). (If he do so) he is just as one who reaches the goal when running. He repeats: *ud u tyam* as the second hymn.

**[274]** The Triṣṭubh hymn is, *chitram devânâṃ ud âgâd* (1, 115). For that one (the sun) rises as the *chitram devânâṃ*, i.e., as the manifestation of the gods. Thence he repeats it.

The hymn is, *namo mîtrasya varuṇasya* (10, 37). In this (hymn) there is a pada (the fourth of the first verse, *sûryâya śamsata*) which contains a blessing (*âśîḥ*). By means of it, the Hotar imparts a blessing to himself, as well as to the sacrificer.

### 10.

(The Verses which Follow those Addressed to Sûrya in the Aśvina Śastra Must Bear some Relation to Sûrya and the Bṛihatî Metre. The Pragâthas - to Indra. The Text of the Rathantara Sâman. The Pragâtha to Mitrâ-varuṇa. The Two Verses to Heaven and Earth. The Dvîpadâ for Nirriti.)

Regarding this (the recitations for Sûrya), they say, Sûrya is not to be passed over in the recitation; nor is the Bṛihatî metre (of the Aśvina Śastra) to be passed over. Should the Hotar pass over Sûrya, he would fall beyond (the sphere of) Brahma splendour (and consequently lose it). Should he pass over the Bṛihatî, he would fall beyond the (sphere of the) vital airs (and consequently die).

He repeats the Pragâtha, addressed to Indra, viz., *indra kratum na* (7, 32, 26), i.e., "Carry, O Indra! our (sacrificial) performance through, just as a father does to his sons (by assisting them). Teach us, O thou who art invoked by many, that we may, in this turn (of the night) reach alive the (sphere of) light."<sup>5</sup> The word "light" (*jyotis*) in this verse, is **[275]** that one (the sun). In this way, he does not pass over the sun.

By repeating a Bârhata Pragâtha he does not pass over the Bṛihatî. By repeating the principal text of the Rathantara Sâman (which is in the Bṛihatî metre, viz., *abhi tvâ śâra*, 7, 32, 22-23), according to whose tune

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<sup>5</sup> This verse evidently refers to the Atirâtra feast, for which occasion it was in all likelihood composed by Vasiṣṭha. Śây., in his commentary on this passage in the Ait. Br. takes the same view of it. It forms part of the Aśvina Śastra which is repeated at the end of the night. *Kratu* means the Atirâtra feast; for Atirâtra is actually called a *kratu*; *yâman* is the last watch of the night. That Atirâtra was well-known to the great Rishis, we may learn from the well-known "praise of the frogs" (7, 103), which is by no means one of the latest hymns, as some scholars have supposed.

the Sâma singers chant the Sandhi Stotra for the Aśvina Śastra, he does not overpraise the Bṛihati. This is done in order to have provided (for the Sandhi Stotra) its principal text (lit., its *womb*). In the words of the Rathantara Sâman, *īśānam asya jagataḥ swardṛiṣam*, i.e., the ruler of this world who sees the sky, there is an allusion made to Sūrya by “*swardṛiṣam*,” i.e., who sees the sky. By repeating it, he does not pass the sun. Nor does he by its (the Rathantaram) being a Bârhata Pragâtha pass over the Bṛihati.

He repeats a Maitrâvaruṇa Pragâtha, viz., *bahavaḥ sūrachakṣase* (7, 66, 10). For Mitra is the day, and Varuṇa the night. He who performs the Atirâtra, commences (his sacrifice) with both day and night. By repeating a Maitrâvaruṇa Pragâtha, the Hotar places the sacrificer in day and night. By the words *sūrachakṣase* he does not overpraise Sūrya. The verse being a Bṛihati Pragâtha, he does not pass over the Bṛihati.

He repeats two verses addressed to Heaven and Earth, viz., *maht dyâuḥ prithivî* (1, 22, 13), and *te hi dyâvâ prithivî viśvas ambhuva* (1, 160, 1). Heaven and Earth are two places for a firm footing; Earth being the firm footing here, and Heaven there (in the other world). By thus repeating two verses [276] addressed to Heaven and Earth, he puts the sacrificer in two places on a firm footing. By the words, *devo devî dharmanâ sūryaḥ śuchiḥ* (in the last pada of 1, 160, 1), i.e., “the divine brilliant Sūrya passes regularly between the two goddesses (i.e., Heaven and Earth),” he does not pass over Sūrya. One of these verses being in the Gâyatri, the other in the Jagatî, metre, which make two Bṛihatîs,\* he does not pass over the Bṛihati.

He repeats the Dvipadâ verse : *viśvasya devî mṛichayasya* (not to be found in the Samhitâ, but in the Brâhmanam), i.e., may she who is the ruler of all that is born and moves (*mṛichaya*) not be angry (with us), nor visit us (with destruction). They (the theologians) have called the Aśvina Śastra a funeral pile of wood (*chitaidhâ*). For, when the Hotar is about to conclude (this Śastra), Nirṛiti (the goddess of destruction) is lurking with her cords, thinking to cast them round (the Hotar). (To prevent this) Bṛhaspati saw this Dvipadâ verse. By its words, “may she not be angry (with us), nor visit us (with destruction),” he wrested from Nirṛiti’s hands her cords and put them down. Thus the Hotar wrests also from the hands of Nirṛiti her cords, and puts them down when repeating this Dvipadâ verse, by which means he comes off in safety. (He does so) for

\* The Bṛihati contains thirty-six syllables, the Gâyatri twenty-four, and the Jagatî forty-eight. Two Bṛihatîs make seventy-two, and one Gâyatri and Jagatî make together seventy-two syllables.

attaining to his full age. He who has such a knowledge attains to his full age. By the words, *mṛichayasya janmanah*, i.e., "what is born and moves," he does not pass over the sun in his recitation, for that one (the sun) moves (*marchayati*) as it were.

As regards the Dvipadâ verse, it is the metre corresponding to man (on account of his two padas, i.e., [277] feet). Thus it comprises all metres (for the two-legged man is using them all). In this way, the Hotar does not (by repeating the Dvipadâ) pass over the Bṛihatî.

### 11.

(The Concluding Verses of the *Āsvin Śāstra*. The Two Yājyās of it. In What Metre They Ought To Be.)

The Hotar concludes with a verse addressed to Brahmanaspati. For Brahma is Brihaspati. By repeating such a verse he puts the sacrificer in the Brahma. He who wishes for children and cattle should conclude with, *evâ pitre viśvâderâya* (4, 50, 6). For, on account of its containing the words, "O Brihaspati, might we be blessed with children and strong men, might we become owners of riches," that man becomes blessed with children, cattle and riches, and strong men, at whose sacrifice there is a Hotar, knowing that he must conclude with this verse (in order to obtain this object wished for).

He who wishes for beauty and acquirement of sacred knowledge ought to conclude with, *brihaspate atiyad* (2, 23, 15). Here the word *ati*, i.e., beyond, means that he acquires more of sacred knowledge than other men do. The term, *dyumat* (in the second pada), means "acquirement of sacred knowledge," and *vibhâti* means, that the sacred knowledge shines everywhere, as it were. The term *dīdayat* (in the third pada) means, that the sacred knowledge has been shining forth (in the Brahmins). The term, *chitra* (in the fourth pada), means that the sacred knowledge is, as it were, apparent (*chitram*).

He, at whose sacrifice there is a Hotar knowing that he must conclude with this verse, becomes endowed with sacred knowledge and famous for sanctity. Thence a Hotar who has such a knowledge ought to conclude with this Brahmanaspati verse. [278] By repeating it, he does not pass over the sun. The Trīṣṭubh, <sup>7</sup> when repeated thrice, comprises all metres. In this way, he does not pass over the Bṛihatî (by repeating this Trīṣṭubh).

He ought to pronounce the formula, *Vauṣat*, along with a verse

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<sup>7</sup> The verse *brihaspate ati* is in the Trīṣṭubh metre. On account of its being the last verse of the Śāstra, it is to be repeated thrice.

in the Gâyatri, and one in the Tristubh metre. Gâyatri is the Brahma, and Tristubh is strength. By doing so, he joins strength to the Brahma.

He, at whose sacrifice there is a Hotar knowing that he (in order to obtain the objects mentioned) must pronounce the formula, *Vauṣaṭ*,<sup>\*</sup> with a verse in the Gâyatri, and one in the Tristubh metre, becomes endowed with sacred knowledge and strength, and famous for sanctity. (The Tristubh verse is) *āśvinā vāyundā yuvam* (3, 58, 7); (the Gâyatri is) *ubhā pibatam* (1, 46, 15).

(There is another way of pronouncing the formula *Vauṣaṭ*.)

He ought to pronounce the formula *Vauṣaṭ* along with a verse in the Gâyatri, and one in the Virāṭ metre. For Gâyatri is Brahma, and Virāṭ is food. By doing so, he joins food to the Brahma.

He, at whose sacrifice there is a Hotar knowing that he must pronounce the formula *Vauṣaṭ* along with a verse in the Gâyatri, and one in the Virāṭ metre, becomes endowed with sacred knowledge, and famous for sanctity and eats Brahma food (i.e., pure food). Therefore, one who has such a knowledge ought to pronounce the formula *Vauṣaṭ* along with a verse in the Gâyatri, and one in the Tristubh metre. They are, *pra vām andhāmsi* (7, 68, 2, Virāṭ) and *ubhā pibatam* (1, 46, 15, Gâyatri).

### [279] 12.

(The *Chaturvimsā* ° Day of the Sacrificial Session, called *Gavām Ayanam*.)

On this day<sup>10</sup> (which follows the Atirātra ceremony) they celebrate

\* That is to say, he should then make the Yājyās; for only at that occasion the formula *vauṣaṭ* is pronounced.

\* This is the name of a day, and a Stoma, required at the Sattrā or sacrificial session, called the *gavām ayanam* (see more about it, 4, 17). It lasts for a whole year of 360 days, and consists of the following parts: 1) The Atirātra at the beginning. 2) The *Chaturvimsā* or beginning day; it is called in the Aitareya Br. *ārambhanīya*, in the Tāndya Br. (4, 2), *prāyāṇīya*. 3) The periods of six days' performance (*Śalaha*) continued during five months, so that always the four first *Śalahas* are *Abhiplavas*, and the fifth a *Priṣṭhya* (see on these terms 4, 15-17). 4) In the sixth month, there are three *Abhiplava Śalahas*, and one *Priṣṭhya Śalaha*. 5) The *Abhijit* day. 6) The three *Svarasāman* days. 7) The *Viṣuvan* or central day which stands quite apart. 8) The three *Svarasāman* days again. 9) The *Viśvajit* day. 10) A *Priṣṭhya Śalaha*, and three *Abhiplavas* during four months continuously. 11) In the last month (the twelfth of the Sattrā) there are three *Abhiplavas*, one *Goṣṭoma*, one *Āyusṭoma*, and one *Daśarātra* (the ten days of the *Dvādaśāha*). 12) The *Mahāvratā* day, which properly concludes the performance; it corresponds to the *Chaturvimsā* at the beginning. 13) The concluding *Atirātra*. See *As v. Sr. S.* 11, 7.

<sup>10</sup> *Aksh*, has, according to Śāy., the technical meaning of the Soma ceremony, which is performed on every particular day of a sacrificial session.

the Chaturviṃśa (Stoma). It is the beginning day (of the year during which the sacrificial session is to last). For by this day they begin the year, and also the Stomas and metres, and (the worship of) the deities. If they do not commence (the Sattrā) on this day, the metres have no (proper) beginning and the (worship of the) deities is not commenced. Thence this day is called *ārambhanīya*, i. e., the beginning day. On account of the Chaturviṃśa (twenty-four-fold) Stoma being used on it, it is (also) called Chaturviṃśa. There are twenty-four half months. (By beginning the Sattrā with the Chaturviṃśa Stoma, i. e., the chant, consisting [ 280 ] of twenty-four verses) they commence the year as divided into half-months.

The Ukthya (performance of the Jyotiṣṭoma) takes place (on that day). For the *ukthas* (recitations) are cattle. (This is done) for obtaining cattle.

This (Ukthya sacrifice) has fifteen Stotras and fifteen Śastras.<sup>11</sup> (These make, if taken together, one month of thirty days.) By (performing) this (sacrifice) they commence the year as divided into months. This (Ukthya sacrifice) has 360 Stotriya verses<sup>12</sup> as many as the year has days. By (performing) this (sacrifice) they commence the year as divided into days.

They say, "the performance of this (first) day ought to be an Agniṣṭoma. Agniṣṭoma is the year. For no other sacrifice, save the Agniṣṭoma, has kept (has been able to keep) this day (the performance of this day), nor developed its several parts (i. e., has given the power of performing all its several rites).

Should they perform (on the beginning day) the Agniṣṭoma, then the three Pavamāna Stotras<sup>13</sup> of the morning, midday, and evening libations are to be put in the Aṣṭachatvāriṃśa Stoma (i. e., each of the Stotriya triplets is made to consist of forty-eight verses by means of repetition), and the other (nine) Stotras in the Chaturviṃśa Stoma. This makes (on the whole) 360 Stotriyas, as many as there are days (in the year). (By performing the Agniṣṭoma in this way) they commence the year as divided into days.

[281] The Ukthya sacrifice should, however, be performed (on the beginning day of the Sattrā, not the Agniṣṭoma). (For) the sacrifice is wealth in cattle, the Sattrā is (also) wealth in cattle (and cattle is represent-

<sup>11</sup> See page 284.

<sup>12</sup> Each of the fifteen Stotra triplets is made to consist of twenty-four verses by repetition, according to the theory of the Chaturviṃśa Stoma. 24 times 15 makes 360.

<sup>13</sup> These are, the Bahiṣ-pavamāna, the Pavamāna, and Arbhavapavamāna.

ted by the Ukthya). If all Stotras are put in the Chaturviṃśa Stoma (as is the case when the Ukthya is performed), then this day becomes actually throughout a Chaturviṃśa (twenty-four-fold). Thence the Ukthya sacrifice ought to be performed (on the beginning day of the Sattrā).

### 13.

*(On the Importance of the Two Sāmans, Rathantaram and Brihat. They are Not to be Used at the Same Time. The Succession of the Sacrificial Days in the Second-Half of the Year is Inverted.)*

The two (principal) Sāmans at the Sattrā are the Brihat and Rathantaram. These are the two boats of the sacrifice, landing it on the other shore (in the celestial world). By means of them, the sacrificers cross the year (just as one crosses a river). Brihat and Rathantara are the two feet (of the sacrifice); the performance of the day is the head. By means of the two feet, men gain their fortune (consisting of gold, jewels, &c.) which is to be put (as ornament) on their heads.

Brihat and Rathantaram are two wings; the performance of the day is the head. By means of these two wings, they direct their heads to fortune, and dive into it.

Both these Sāmans are not to be let off together. Those performers of the sacrificial session who would do so, would be floating from one shore to the other (without being able to land anywhere), just as a boat, whose cords are cut off, is floating from shore to shore. Should they let off the Rathantaram, then, by means of the Brihat, both are kept. Should he let off [282] the Brihat, then, by means of the Rathantaram both are kept.<sup>14</sup> (The same is the case with the other Sāma Prīṣṭhas.) Vairūpam<sup>15</sup> is

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<sup>14</sup> This refers to the so-called Sāma prīṣṭhas, i.e., combination of two different Sāmans, in such a way, that one forms the womb (yonī), the other the embryo (garbha). This relationship of both Sāmans is represented by repeating that set of verses which form the womb in the first and third turns (paryāyas) of the Stomas (see 237-38), and that one which is the embryo, in the second turn. In this way, the embryo is symbolically placed in the womb which surrounds it on both sides. The two Sāmans which generally form the womb, are the Brihat and Rathantaram. Both are not to be used at the same time; but only one of them. Both being the two ships which land the sacrificer on the other shore (bring him safely through the year in this world), they cannot be sent off at the same time; for the sacrificer would thus deprive himself of his conveyance. One of them is tied to this, the other to the other shore. If he has landed on the other shore, he requires another boat to go back. For, before the end of the year, he cannot establish himself on the other shore, nor, as long as he is alive, on the shore of the celestial world. By going from one shore to the other, and returning to that whence he started, he obtains a fair knowledge of the way, and provides himself with all that is required for being received and admitted on the other shore after the year is over, or the life has terminated.

<sup>15</sup> The Vairūpa Sāma is, yadyāva indra te śatam (Sām. Samh. 2, 212-13).



the same as Bṛihat, Vairāja<sup>16</sup> is the same as Bṛihat, Śākvara<sup>17</sup> is the same as Rathantaram, and Raivata<sup>18</sup> is the same as Bṛihat.

Those who, having such a knowledge, begin the Sattrā (sacrificial session) on this day, hold their (sacrificial) year in performing austerities, enjoying the Soma draught, and preparing the Soma juice, after having reached the year as divided into half-months, months, and days.

[283] When they (those who hold the Sattrā) begin the performance of the other part<sup>19</sup> (of the sacrifice), they lay down their heavy burden, for the heavy burden (if they are not released) breaks them down. Therefore, he who, after having reached this (the central day of the yearly sacrificial session) by means of performing the ceremonies one after the other, begins (the second part of the sacrificial session) by inverting the order of the ceremonies, arrives safely at the end of the year.

#### 14.

*(On a Modification of the Niṣkevalya Śāstra on the Chaturviṃśa and Mahāvratā Days of the Sattrā.)*

This Chaturviṃśa day is (the same as) the Mahāvratā<sup>20</sup> (the Niṣkevalya Śāstra being the same as in the Mahāvratā sacrifice). By means of the Bṛihad-deva hymn,<sup>21</sup> the Hotar pours forth the seed. Thus he makes the seed (which is poured forth) by means of the Mahāvratā day produce offspring. For seed if effused every year is productive (every year). This is the reason that (in both parts of the Sattrā) the [284] Bṛihad-deva hymn forms equally part of the Niṣkevalya Śāstra.

He who having such a knowledge performs, after having reached the central day by performing the ceremonies one after the other, the

<sup>16</sup> The Vairāja Sāma is, *pibā somam indra mandatu* (Sām. Samh. 2, 277-79).

<sup>17</sup> The Śākvara Sāma is, *pro ṣvasmāi puroratham* (Sām. Samh. 2, 9, 1, 14, 1-3).

<sup>18</sup> The Raivata Sāma is, *revatir naḥ sadhamāda* (Sam. Samh. 2, 434-36).

<sup>19</sup> This sense is implied in the words, *ata ūrdhvam*, "beyond this," i. e., beyond the ceremonies commencing on the *ārambhaṇīya* day of the Sattrā. The first six months of the sacrificial session lasting all the year, are the first, the second six months the other turn; in the midst of both is the Viṣuvan day (see 4, 18.), i. e., the equator. After that day the same ceremonies begin anew, but in an inverted order; that is to say, what was performed immediately before the Viṣuvan day, that is performed the day after it, &c.

<sup>20</sup> This sacrifice is described in the Aranyaka of the R̥gveda. It refers to generation and includes, therefore, some very obscene rites. Its principal Śāstra is the *Mahaduktham*, i. e., the great Śāstra, also called the Bṛihatī Śāstra. The Mahāvratā forms part of a Sattrā. It is celebrated on the day previous to the concluding Atirātra, and has the same position and importance as the Chaturviṃśa day after the beginning Atirātra. The Bṛihad-deva hymn is required at the Niṣkevalya Śāstra of both. But, instead of the Chaturviṃśa Stoma, the Pañchaviṃśa (twenty-five-fold) Stoma is used at the Mahāvratā sacrifice. (See Aitar. Aranyaka 1, 2.)

<sup>21</sup> This is, *tad id āsa bhuvaneṣu*, 10, 120.

ceremonies of the second part in an inverted order, using the Brihad-deva hymn also, reaches safely the end of the year.

He who knows this shore and that shore of (the stream of) the year, arrives safely on the other shore. The Atirâtra at the beginning (of the Sattrā) is this shore (of the year), and the Atirâtra at the end (of the Sattrā) is the other shore.

He who has such a knowledge, arrives safely at the end of the year. He who knows how to appropriate the year (according to half-months, months, and days), and how to disentangle himself from it (after having passed through it) arrives safely at the end of the year. The Atirâtra at the beginning is the appropriation, and that at the end is the disentanglement.

He who has such a knowledge, safely reaches the end of the year. He who knows the *prâṇa* (air inhaled) of the year and its *apâṇa* (air exhaled) safely reaches the end of the year. The Atirâtra at the beginning is its *prâṇa*, and the Atirâtra at the end its *udâṇa* (*apâṇa*). He who has such a knowledge, safely reaches the end of the year.

### THIRD CHAPTER.

(*The Śalāha and Viṣuvan Day of the Sattras with the Performance of the Days Preceding and Following the Viṣuvan.*)

#### 15.

(*The Tryaha and Śalāha, i. e., periods of three and six days at the Sattrā. The Abhiplava.*)

They (those who hold the sacrificial session) perform [280] (now) the *Jyotiṣ-Go* and *Ayuṣ-Stomas*. This world is the *Jyotiṣ* (light), the airy region the *Go* (Stoma), that world *āyus* (life). The same *Stomas* (as in the first three days out of the six) are observed in the latter three days. (In the first) three days (the order of the *stomas* is), *Jyotiṣ-Go* and *Ayuṣ Stomas*. (In the latter) three days (the order is) *Go-Ayuṣ-Jotiṣ-Stomas*. (According to the position of the *Jyotiṣ Stoma* in both parts) the *Jyotiṣ* is this world and that world; they are the two *Jyotiṣ* (lights) on both sides facing (one another) in the world.

They perform the *Śalāha* (six days' Soma sacrifice), so that in both its parts (each consisting of three days) there is the *Jyotiṣ Stoma* (in the first at the beginning, in the latter at the end). By doing so, they gain a firm footing in both worlds, in this one and that one, and walk in both.

*Abhiplava Śalāha*<sup>1</sup> is the revolving wheel of the gods. Two *Agniṣ-*

<sup>1</sup> The Sattrā is divided into periods of six days, of which period every month has five. Such a period is called a *Śalāha*, i. e., six days' sacrificial work. The five times repetition within a month is *abhiplava*.

omas form the circumference (of this wheel); the four Ukthyas in the midst are then the nave. By means of this revolving (wheel of the gods) one can go to any place one may choose. Thus he who has such a knowledge, safely reaches the end of the year. He who has a (proper) knowledge of the first *Ṣaḷaha* safely reaches the end of the year, and so does he who has a (proper) knowledge of the second, third, fourth, and fifth *Ṣaḷahas*, i.e., all the five *Ṣaḷahas* of the month.

### 16.

*(On the Meaning of the Celebration of Five Ṣaḷahas during the Course of a Month.)*

They celebrate the first *Ṣaḷaha*. There are six seasons. This makes six days. Thus they secure [286] the year (for themselves) as divided into seasons, and gain a firm footing in the several seasons of the year.

They celebrate the second *Ṣaḷaha*. This makes (in addition to the previous six days) twelve days. There are twelve months. Thus they secure the year as divided into months, and gain a firm footing in the several months of the year.

They celebrate the third *Ṣaḷaha*. This makes (in addition to the previous twelve days) eighteen days. This makes twice nine. There are nine vital airs, and nine celestial worlds. Thus they obtain the nine vital airs, and reach the nine celestial worlds, and gaining a firm footing in the vital airs, and the celestial worlds, they walk there.

They celebrate the fourth *Ṣaḷaha*. This makes twenty-four days. There are twenty-four half-months. Thus they secure the year as divided into half-months, and, gaining a firm footing in its several half-months, they walk in them.

They celebrate the fifth *Ṣaḷaha*. This makes thirty days. The *Virâṭ* metre has thirty syllables. The *Virâṭ* is food. Thus they procure *virâṭ* (food) in every month.

Those who wished for food, were (once) holding a sacrificial session. By obtaining in every month the *Virâṭ* (the number thirty), they become possessed of food for both worlds, this one and that one.

### 17.

*(Story of the Sacrificial Session held by the Cows. Different kinds of the great Sattras, such as the Gavâm Ayanam, Âdityânâm Ayanam, and Âṅgirasâm Ayanam).*

They hold the *Gavâm Ayanam*, i.e., the sacrificial session, called "cow's walk." The cows are the [287] *Âdityas* (gods of the months). By holding the session called the "cow's walk," they also hold the walk of the *Âdityas*.

The cows being desirous of obtaining hoofs and horns, held (once) a sacrificial session. In the tenth month (of their sacrifice) they obtained hoofs and horns. They said, "We have obtained fulfilment of that wish for which we underwent the initiation into the sacrificial rites. Let us rise (the sacrifice being finished)." When they arose they had horns. They, however, thought, "let us finish the year," and recommenced the session. On account of their distrust, their horns went off, and they consequently became hornless (*tūpara*). They (continuing their sacrificial session) produced vigour (*ūrj*). Thence after (having been sacrificing for twelve months and) having secured all the seasons, they rose (again) at the end. For they had produced the vigour (to reproduce horns, hoofs, &c., when decaying). Thus the cows made themselves beloved by all (the whole world), and are beautified (decorated) by all.<sup>2</sup>

He who has such a knowledge, makes himself beloved by every one, and is decorated by every one.

The Âdityas and Âṅgiras were jealous of one another as to who should (first) enter the celestial world, each party saying, "we shall first enter." The Âdityas entered first the celestial world, then the Âṅgiras, after (they had been waiting for) sixty years.

(The performance of the sacrificial session called Âdityânâm ayanam agrees in several respects with the Gavâm ayanam). There is an Atirâtra at the beginning, and on the Chaturviṃśa day the Ukthya is [288] performed; all the (five) Abhiplava Śalahas<sup>3</sup> are comprised in it; the order of the days is different, (that is to, say, the performance of the first, second days, &c., of the Abhiplava are different from those of the Gavâm ayanam). This is the Âdityânâm ayanam.

The Atirâtra at the beginning, the Ukthya on the Chaturviṃśa day, all (five) Abhiplava performed with the Prīṣṭhas, the performance of the ceremonies of the several days (of the Abhiplava) being different (from the Gavâm ayanam, &c.): this is the Âṅgirasâm ayanam.

The Abhiplava Śālahā is like the royal road, the smooth way to heaven. The Prīṣṭhya Śālahā is the great pathway which is to be

<sup>1</sup> It is an Indian custom preserved up to this day to decorate cows, chiefly on the birth-day of Kṛiṣṇa (Gokul aṣṭamī).

<sup>2</sup> In the Gavâm ayanam there are only four Abhiplava Śalahas; but in the Âdityânâm ayanam there are all five Abhiplava Śalahas required within a month. The last (fifth) Śālahā of the Gavâm ayanam is a Prīṣṭhya, that is, one containing the Prīṣṭhas. The difference between an Abhiplava Śālahā, and a Prīṣṭhya Śālahā, is, that during the latter, the Sāma Prīṣṭhas is required, that is to say, that on every day at the midday libation the Stomas are made with a combination of two different Sāmans in the way described above (page 282), whilst this is wanting in the Abhiplava.

trodden everywhere to heaven. When they avail themselves of both roads, they will not suffer any injury, and obtain the fulfilment of all desires which are attainable by both, the Abhiplava Śalaha and the Priṣṭhya Śalaha.<sup>4</sup>

## 18.

(*The Ekaviṃśa or Viṣuvan Day.*)

They perform the ceremonies of the Ekaviṃśa day, which is the equator, dividing the year (into two equal parts). By means of the performance of this day, the gods had raised the sun up to the heavens. This Ekaviṃśa day on which the Divākirtya mantra [289] (was produced), is preceded by ten days,<sup>5</sup> and followed by ten such days, and is in the midst (of both periods). On both sides, it is thus put in a Virāt (the number ten). Being thus put in a Virāt (in the number ten) on both sides, this (Ekaviṃśa, i.e., the sun) becomes not disturbed in his course through these worlds.

The gods being afraid of the sun falling from the sky, supported him by placing beneath three celestial worlds to serve as a prop. The (three) Stomas<sup>6</sup> (used at the three Svarasāman days which precede the Viṣuvan day) are the three celestial worlds. They were afraid, lest he (the sun) should fall beyond them. They then placed over him three worlds (also), in order to give him a prop from above. The (three) Stomas (used at the three Svarasāman days which follow the Viṣuvan day) are the three worlds. Thus there are before (the Viṣuvan day) three seventeen-fold Stomas (one on each of the preceding Svarasāman days), and after it (also), three seventeen-fold Stomas. In the midst of them there is the Ekaviṃśa day (representing the sun) held on both sides by the Svarasāman days. On account of his being held by the three Svarasāmāns (representing the three worlds below and the three above the sun) the sun is not disturbed in his course through these worlds.

The gods being afraid of the sun falling down from the sky, supported him by placing beneath the highest worlds. The Stomas are the highest worlds.

The gods being afraid of his falling beyond them being turned

<sup>4</sup> In the Gavām ayanam, both the Abhiplava Śalaha and the Priṣṭhya Śalaha are required. Thence the sacrificers who perform the Gavām ayanam, avail themselves of both the roads leading to heaven.

<sup>5</sup> The ten days which precede the Ekaviṃśa are, the three Svarasāmanah, Abhiṣit, and a Śalaha (a period of six days). The same days follow, but so, that Svarasāmanah, which were the last three days before the Ekaviṃśa, are the first three days after that day, &c.

<sup>6</sup> On Stomas, see the note to g. 42.

upside down, supported him by [290] placing above him the highest worlds (also). The Stomas are the highest worlds.

Now there are (as already mentioned) three seventeen-fold Stomas before, and three after (the Viṣuvan day). If two of them are taken together, three thirty-four-fold Stomas are obtained. Among the Stomas the thirty-four-fold is the last.<sup>7</sup>

The sun being placed among these (highest worlds) as their ruler, burns with (his rays). Owing to this position, he is superior to everything in creation that has been and will be, and shines beyond all that is in creation. (In the same way, this Viṣuvan day) is superior (to all days which precede or follow).

It is on account of his being prominent as an ornament, that the man who has such a knowledge, becomes superior (to all other men).

### 19.

(*The Svarasâmans. Abhijit. Viśvajit. Viṣuvan.*)<sup>8</sup>

They perform the ceremonies of the Svarasâman days. These (three) worlds are the Svarasâman days. On account of the sacrificers pleasing these worlds by means of the Svarasâmans, they are called Svarasâman (from *asprinvan*,<sup>9</sup> they made pleased).

By means of the performance of the Svarasâman days, they make him (the sun) participate in these worlds.

[291] The gods were afraid lest these seventeen-fold Stomas (employed at the Svarasâman days) might, on account of their being all the same, and not protected by being covered (with other Stomas), break down. Wishing that they should not slip down, they surrounded them, below with all the Stomas, and above with all the Pṛiṣṭhas. That is the reason that on the *Abhijit* day which precedes (the Svarasâman days) all Stomas are employed, and on the *Viśvajit* day which follows (the Svarasâman days after the Viṣuvan day is over) all Pṛiṣṭhas are used. These (Stomas and Pṛiṣṭhas) surround the seventeen-fold Stomas (of the Svarasâman days), in order to keep them (in their proper place) and to prevent them from breaking down.

<sup>7</sup> This is not quite correct. There is a forty-eight-fold Stoma, besides.

<sup>8</sup> See the *Āśval. Śr. S.* 8, 5-7.

<sup>9</sup> This etymology is certainly fanciful; *Svara* cannot be traced to the root *sprig*, a modification of *prī*, to love. The name literally means, "The Sâmans of the tones." This appears to refer to some peculiarities in their intonations. These Sâmans being required only for the great Sattras, which have been out of use for at least a thousand years, it is difficult now to ascertain the exact nature of the recital of these Sâmans.

(The Performance of the Viṣuvan Day.)<sup>10</sup>

The gods were (again) afraid of the sun falling from the sky. They pulled him up and tied him with five ropes.<sup>11</sup> The ropes are the Divākīrtya Sāmāns,<sup>12</sup> among which there is the Mahādivākīrtya Pṛiṣṭha;<sup>13</sup> the others are, the Vikarṇa, the Brahma, the Bhāsa,<sup>14</sup> and the Agniṣṭoma<sup>15</sup> Sāma; [292] the Bṛihat and Rathantara Sāmāns are required for the two Pavamāna Stotras (the Pavamāna at the midday, and the Arbhava-pavamāna at the evening, libations).

Thus they pulled up the sun, tying him with five cords,<sup>16</sup> in order to keep him and to prevent him from falling.

(On this day, the Viṣuvan) he ought to repeat the Prâtaranuvāka after the sun has risen; for only thus all prayers and recitations belonging to this particular day become repeated during the day-time (the day thus becomes *divākīrtiyam*).

As the sacrificial animal belonging to the Soma libation (of that day) and being dedicated to the sun, they ought to kill such an one as might be found to be quite white (without any speck of another colour). For this day is (a festival) for the sun.

He ought to repeat twenty-one Sāmidhenī verses (instead of fifteen or seventeen, as is the case at other occasions); for this day is actually the twenty-first (being provided with the twenty-one-fold Stoma).

<sup>10</sup> See the Āsval. Śr. S. 8, 6.

<sup>11</sup> The term is *raśmi*, ray, which Sāy. explains by *parigraha*.

<sup>12</sup> Sāy. explains the words by : *दिवैव पटनियानि पञ्च नामानि* i.e., the five Sāmāns which are to be repeated only at day. This explanation may appear at first somewhat strange, but it is quite correct. For the employment of the different tunes is regulated by the different parts of the day. Up to this time, certain tunes (*rāga*, the word *sāman* being only the older denomination for the same thing) are allowed to be chanted only at day, such as the *Sāranga*, *Gaurasāranga*, &c., others are confined to the early morning, others to the night.

<sup>13</sup> This is the triplet *vibhraḍ bṛihat pibatu* (Sām. Samh. 2, 802-804).

<sup>14</sup> The Vikarṇam Sāma is, *priḥsasya vṛiṣṇo* (6, 8, 1). The same verse is used, according to Sāy., for the Brahma, as well as for the Bhāsa, Sāmāns.

<sup>15</sup> The Agniṣṭoma Sāma is not especially mentioned by Sāy. He simply says in the same manner in which the Pandits up to this day explain such things : *येन सात्रामिष्टोमसंस्था समाप्यते तदमिष्टोमसाम* Now the Sāman with which the Agniṣṭoma becomes completed, i.e., the last of the twelve Stotras is the so-called Yajñā Yajñīya Sāman; *yajñā yajñā vo agnaye* (Sām. Samh. 2, 53-54). This one is expressly called (in the Sāma prayogas) the Agniṣṭoma-sāma, being the characteristic Sāman of the Agniṣṭoma.

<sup>16</sup> The five tunes or Sāmāns representing the five cords are, the Mahādivākīrtiyam, the Vikarṇa, Brahma, and Bhāsa tunes, being regarded only as one on account of their containing the same verse; the Agniṣṭoma Sāma, and the Bṛihat, and Rathantaram.

After having repeated fifty-one or fifty-two verses <sup>17</sup> of the Śastra (of this day), he puts the Nivid (addressed [293] to Indra) in the midst (of the hymn *indrasya nu vīryāni*, 1, 32). After this (the repetition of the Nivid) he recites as many verses (as he had recited before putting the Nivid, i. e., fifty-one or fifty-two). (In this way the total number of verses is brought to above a hundred.) The full life of man is a hundred years; he has (also) a hundred powers and a hundred senses. (By thus repeating above a hundred verses) the Hotar thus puts the sacrificer in (the possession of his full) life, strength, and senses.

## 20.

(The *Hamsavati* Verse or the *Tārṣya* Triplet to be Repeated in the *Dûrohaṇa* way. Explanation of both the *Hamsavati* and *Tārṣya*.)

He repeats the *Dûrohaṇam* as if he were ascending (a height). For the heaven-world is difficult to ascend (*dûrohaṇam*). He who has such a knowledge ascends to the celestial world.

As regards the word *dûrohaṇam*, that one who there burns (the sun) has a difficult passage up (to his place) as well as any one who goes there (i. e., the sacrificer who aspires after heaven).

By repeating the *Dûrohaṇam*, he thus ascends to him (the sun).

He ascends with a verse addressed to the *hamsa* (with a *hamsavati*).<sup>18</sup> (The several terms of the [294] *ham savati* are now explained). This (*Āditya*, the sun) is "the swan sitting in light." He is the "Vasu (shining being) sitting in the air." He is the "Hotar sitting on the Vedi."

<sup>17</sup> The number fifty-one or fifty-two depends on the circumstance that of the Nivid hymn, *indrasya nu vīryāni*, either eight or nine verses might be recited before the insertion of the Nivid. The rule is that at the midday libation the Nivid should be inserted after the first half of the hymn has been exceeded by about one verse. The song in question has fifteen verses. The insertion can, therefore, not take place before the eighth, and not after the ninth.

<sup>18</sup> This verse forms the *Dûrohaṇa* mantra. Its repetition is described by Âśval. Śr. 8, 2, in the following way :

आह्वय दूरोहणं रोहद्वंसः सूचिषदिति पच्छोऽर्धचंशस्त्रिपद्याचतुर्थमनवानमुक्त्वा प्रष्टुत्यावस्येत्पुनस्त्रिपद्यार्धचंशः पच्छ एव सप्तममेतद्दूरोहणं; i. e., after having called *somsāvom*, he should repeat the verse *hamsaḥ śuchiṣud* (4, 40, 5) in the *Dûrohaṇa* way first by *padas*, then by half verses, then taking three *padas* together, and, finally, the whole verse without stopping, and conclude (this first repetition) with the syllable *om*. Then he ought to repeat it again, commencing with three *padas* taken together, then by half verses (and ultimately) by *padas*, which makes the seventh repetition (of the same verse). This is the *Dûrohaṇam*. See Ait. Br. 4, 21. The *Maitrāvaruṇa* has it to repeat always on the sixth day of the *Abhiplava Śalahas*. On the *Viṣṇu* day it is repeated by the Hotar. The *hamsavati* forms part of a hymn addressed to *Dadhikrāvan*, which is a name of the sun; *hamsa*, i. e., swan, is another metaphorical expression for "sun."



He is the "guest sitting in the house." He is "sitting among men." He "sits in the most excellent place" (*varasād*), for that place, in which sitting, he burns, is the most excellent of seats. He is "sitting in truth" (*ritasād*). He is "sitting in the sky" (*vyomasād*), for the sky is among the places that one where sitting he burns. He is "born from the waters" (*abjā*), for in the morning he comes out of the waters, and in the evening he enters the waters. He is "born from cows" (*gojā*). He is "born from truth." He is "born from the mountain" (he appears on a mountain, as it were, when rising). He is "truth" (*ritam*).

He (the sun) is all these (forms). Among the metres (sacred verses) this (*hamsavati* verse) is, as it were, his most expressive and clearest form. Thence the Hotar should, wherever he makes the *Dûrohaṇam*, make it with the *Hamsavati* verse.

He who desires heaven, should, however, make it with the *Târksya* verse (10, 178, 1). For *Târksya* showed the way to the *Gâyatrî* when she, in the form of an eagle, abstracted the Soma (from heaven). When he thus uses the *Târksya* (for [295] making the *Dûrohaṇam*), he does just the same as if he were to appoint one who knows the fields as his guide (when travelling anywhere). The *Târksya* <sup>19</sup> is that one who blows (*i. e.*, the wind), thus carrying one up to the celestial world.

The *Târksya* hymn is as follows :—(1) "Let us call hither to (our) safety the *Târksya*, that horse instigated by the gods, (the horse) which "is enduring, makes pass the carriages (without any impediment), which "keeps unbroken the spokes of the carriage wheel, which is fierce in battle "and swift."

He (the *Târksya*) is the horse (*vâjî*) instigated by the gods. He is enduring, makes pass the carriage (without any impediment); for he crosses the way through these worlds in an instant. He keeps the spokes of the carriage wheel unbroken, conquers in battle (*pritanâja* being explained by *pritanâjit*). By the words, "to (our) safety," the Hotar asks for safety. By the words, "let us call hither the *Târksya*," he thus calls him.

(2) "Offering repeatedly gifts (to the *Târksya*) as if they were for "Indra, let us for (our) safety embark in the ship (represented by the "*Dûrohaṇam*) as it were. (May) the earth (be) wide (to allow us free "passage). May we not be hurt when going (our way) through you two " (heaven and earth) who are great and deep (like an ocean)."

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<sup>19</sup> It is often identified with the *Garuḍa*, *i. e.*, the celestial eagle. According to Naigh. 1, 14, it means "horse." Whether it is a personification of the sun, as is assumed in the *Sanskrit Dictionary* of Boehtlingk and Roth, iii, page 310, is very doubtful to me

By the words, "for safety," he asks for safety. By the words, "let us embark in the ship," he thus mounts him (the Târksya), in order to reach the heavenly world, to enjoy it and to join (the celestial [296] inhabitants). By the words, "(may) the earth (be) wide, may we not be hurt," &c., the Hotar prays for a (safe) passage and (a safe) return."<sup>10</sup>

(3) "He (the Târksya) passes in an instant by dint of his strength "through the regions of all five tribes (i. e., the whole earth), just as the sun "extends the waters (in an instant) by its light. The speed of him (the "Târksya) who grants a thousand, who grants a hundred, gifts, is as irresistible as that of a fresh arrow."

By the word, *sûrya*, he praises the sun openly. By the words, "the speed of him," &c., he asks for a blessing for himself and the sacrificers.

## 21.

(On the Way of Repeating the Dûrohaṇam.)

After having called *somsâvom*, he makes the Dûrohaṇam (representing the ascent to heaven). The celestial world is the Dûrohaṇam (for it is to ascend). Speech is the call *somsâvom* ; (Brahma is Speech). By thus calling *somsâvom*, he ascends through the Brahma, which is this call, to the celestial world. The first time he makes his ascent by stopping after every pada (of the Dûrohaṇa mantra). Thus he reaches this world (the earth). Then he stops after every half verse. Thus he reaches the airy region. Then he stops after having taken together three padas. Thus he reaches that world. Then he repeats the whole verse without stopping. Thus he gains a footing in him (the sun) who there burns.

(After having thus ascended) he descends by stopping after three padas, just as one (in this world) holds the branch of the tree (in his hand when [297] descending from it). By doing so, he gains a firm footing in that world. By then stopping after each half verse, he gains a firm footing in the airy region, (and by stopping) after each pada (he gains a firm footing) in this world (again). After having thus reached the celestial world, the sacrificers obtain thus a footing (again) in this world.<sup>21</sup>

For those who aspire only after (a footing) in one (world), that is,

<sup>10</sup> आच पराच मेष्यन् are explained by Sây. as आगमिष्यन् and पुनरपि परावृत्त्य गमिष्यन्.

<sup>21</sup> One has to bear in mind that the sacrificer does not wish to reside permanently in heaven before the expiration of his full life-term, viz., one hundred years. But by means of certain sacrifices he can secure for himself, even when still alive, lodgings in heaven, to be taken up by him after death. He must already, when alive, mystically ascend to heaven, to gain a footing there, and to be registered as a future inhabitant of the celestial world. After having accomplished his end, he descends again to the earth. His ascent and descent are dramatically represented by the peculiar way in which the Dûrohaṇa mantra is repeated.

after heaven, the Hotar ought to repeat (the Dûrohaṇam) without making the descent (in the way described, by stopping first after three padas, &c.) They (thus) conquer only the celestial world, but they cannot stay long, as it were, in this world. •

Hymns in the Triṣṭubh and Jagati metre are mixed to represent a pair. For cattle are a pair ; metres are cattle. (This is done) for obtaining cattle.

## 22.

(To What the Viṣuvan Day is like. Whether or not the Śāstras of the Viṣuvan Day are to be Repeated on other Days during the Sattrā also. On the Merit of Performing the Viṣuvan Day. On this Day an Ox is to be Immolated for Viśvakarma.)

The Viṣuvan day is like a man. Its first half is like the right half (of a man) and its latter half like the left half. This is the reason that it (the performance [298] of the six months' ceremonies following the Viṣuvan day) is called the "latter" (half).

The Viṣuvan day is (just as) the head of a man whose both sides are equal.<sup>22</sup> Man is, as it were, composed of fragments (*bidala*). That is the reason that even here a suture is found in the midst of the head.

They say, He ought to repeat (the recitation for) this day only on the Viṣuvan day.<sup>23</sup> Among the Śāstras this one is Viṣuvan. This Śāstra (called) Viṣuvan is the equator (*viṣuvan*). (By doing so) the sacrificers become *viṣvat* (i.e., standing like the head above both sides of the body) and attain to leadership.

But this opinion is not to be attended to. He ought to repeat it (also) during the year (the Sattrā is lasting). For this Śāstra is seed. By doing so, the sacrificers keep their seed (are not deprived of it) during the year.

For the seeds produced before the lapse of a year which have required (for their growth) five or six months, go off (have no productive power). The sacrificers will not enjoy them (the fruits which were expected to come from them). But they enjoy (the fruits of) those seeds which are produced after ten months or a year.

<sup>22</sup> The term in the original is *prabāhuk*, which appears to mean, literally, measured by the length of arms (which both are equal). Sây. explains it in the following way :

प्रबाहुक् सतो वामदक्षिणभागी समौ कृत्वाऽवस्थितस्य शिरो यथोन्नतं सन्मध्येऽवतिष्ठते.

<sup>23</sup> That is to say, the performance of the Viṣuvan day must be distinguished from that of all other days of the Sattrā. The Mahādivākīrtiyam Sāman, the Dûrohaṇam, &c., ought to be peculiar to it. Ahas here clearly means "the performance of the ceremonies," or more especially the "Śāstras required for the Soma day."

<sup>24</sup> This is implied in the term (उपास्यभेरन्) *upa*, meaning, "in addition."

[299] Therefore, the Hotar ought to repeat the (Śastra for the) Viṣuvan day during the year (also). For this day's Śastra is the year. Those who observe this day's performance (during the year) obtain the (enjoyment of the) year.

The sacrificer destroys, by means of the Viṣuvan day's performance, during the year, all consequences of guilt (*pāpman*).

By means of (the performance of the Sattrā ceremonies in) the months (during which the Sattrā is lasting), he removes the consequences of guilt from his limbs (the months being the limbs of the year). By means of the Viṣuvan day's performance during the year he removes the consequences of guilt from the head (the Viṣuvan being the head). He who has such a knowledge removes, by means of the Viṣuvan day's performance, the consequences of guilt.

They ought (on the Mahāvratā day) to kill for the libations an ox for Viśvakarman (Tvaṣṭar), in addition (to the regular animal, a goat, required for that occasion); it should be of two colours, on both sides.

Indra, after having slain Vṛitra, became Viśvakarman. Prajāpati, after having produced the creatures, became (also) Viśvakarman. The year is Viśvakarman.<sup>25</sup> Thus (by sacrificing such a bullock) they reach Indra, their own Self, Prajāpati, the year, Viśvakarman (i.e., they remain united with them, they will not die), and thus they obtain a footing in Indra, in their own Self (their prototype), in Prajāpati, in the year, in Viśvakarman. He who has such a knowledge, obtains a firm footing.

### [300] FOURTH CHAPTER.

(*The Dvādaśāha Sacrifice. Its Origin, and General Rules for its Performance. The Initiatory Rites.*)

#### 23.

(*Origin of the Dvādaśāha. Its Gāyatrī Form.*)

Prajāpati felt a desire to create and to multiply himself. He underwent (in order to accomplish this end) austerities. After having done so, he perceived the Dvādaśāha sacrifice (ceremonies to be) in his limbs and vital airs. He took it out of his limbs and vital airs, and made it twelve-fold. He seized it and sacrificed with it. Thence he (Prajāpati) was produced (i.e., that form of his which enters creatures, his material body). Thus he was reproduced through himself in offspring and cattle. He who

<sup>25</sup> Viśvakarman means "who does all work." Generally, the architect of the gods is meant by the term.

has such a knowledge, is reproduced through himself in offspring and cattle.

Having the desire to obtain, through the Gâyatrî, throughout the Dvâdasâha everywhere, the enjoyment of all things, (he meditated) how (this might be achieved.)

(It was done in the following way.) The Gâyatrî was at the beginning of the Dvâdasâha in (the form of) splendour, in the midst of it, in (that of the) metre, at its end in (that of) syllables. Having penetrated with the Gâyatrî the Dvâdasâha everywhere, he obtained the enjoyment of everything.

He who knows the Gâyatrî as having wings, eyes, light, and lustre, goes by means of her, being possessed of these things, to the celestial world.

The Dvâdasâha (sacrifice) is the Gâyatrî with wings, eyes, light, and lustre. The two wings (of the Dvâdasâha) are the two Atirâtras which are at the beginning and end of it (lit., *round about*). The two Agniṣṭomas (within the two Atirâtras) are the two [301] eyes. The eight Ukthya days (between the Atirâtra and Agniṣṭoma at the beginning, and the Agniṣṭoma and Atirâtra at the end) are the soul.

He who has such a knowledge, goes to heaven by means of the wings, the eyes, the light, and lustre of the Gâyatrî.

## 24.

*(On the Different Parts, and the Duration of the Dvâdasâha Sacrifice.*

*On the Bṛihatî Nature of this Sacrifice. The Nature of the Bṛihatî.)*

The Dvâdasâha consists of three Tryahas (a sacrificial performance lasting for three days) together with the "tenth day" and the two Atirâtras. After having undergone the Dikṣâ ceremony (the initiation) during twelve days, one becomes fit for performing (this) sacrifice. During twelve nights he undergoes the Upasads<sup>1</sup> (fasting). By means of them, he shakes off (all guilt) from his body.

He who has such a knowledge, becomes purified and clean, and enters the deities, after having during (these) twelve days been born anew and shaken off (all guilt) from his body.

The Dvâdasâha consists (on the whole) of thirty-six days. The Bṛihatî has thirty-six syllables. The Dvâdasâha is the sphere for the Bṛihatî (in which she is moving). By means of the Bṛihatî, the gods

<sup>1</sup> He keeps the fasting connected with the Upasad ceremony. At this occasion he must live on milk alone. The Upasads are, at the Dvâdasâha, performed during four days, on each day thrice, that makes twelve. See about them 1, 25.

obtained (all) these worlds ; for by ten syllables they reached this world (the earth), by (other) ten they reached the air, by (other) ten the sky, by four they reached the four directions, and by two they gained a firm footing in this world.

[302] He who has such a knowledge, secures a firm footing (for himself).

About this they (the theologians) ask, How is it, that this (particular metre of thirty-six syllables) is called Brihatî, *i.e.*, the great one, there being other metres which are stronger, and exceed the (Brihatî) in number of syllables ? (The answer is) It is called so on account of the gods having reached by means of it (all) these worlds, by ten syllables, this world (the earth), &c. He who has such a knowledge, obtains anything he might desire.

## 25.

*(Prajâpati Instituted the Dvâdasâha. The Nature of this Sacrifice. By Whom it should be Performed.)*

The Dvâdasâha is Prajâpati's sacrifice. At the beginning, Prajâpati sacrificed with it. He said to the Seasons and Months, "Make me sacrifice with the Dvâdasâha (*i.e.*, initiate me for this sacrifice)."

After having performed on him the Dikṣâ ceremony, and prevented him from leaving (when walking in the sacrificial compound) they said to him, "Now give us (first something), then we shall make the sacrifice." He granted them food, and juice (milk, &c.). Just this juice is put in the Seasons and Months.

When he granted them that, then they made him sacrifice. This is the reason that only the man who can afford to give something is fit for performing this sacrifice.

When receiving his gifts, they (the Seasons and Months) made him (Prajâpati) sacrifice. Thence must he who receives gifts, sacrifice for another. Thus both parties succeed those who, having such a knowledge, bring sacrifices for others, as well as those who have them performed for themselves.

[303] The Seasons and Months felt themselves burdened, as it were (with guilt), for having accepted at the Dvâdasâha (which they performed for Prajâpati) a reward. They said to Prajâpati, "Make us (also) sacrifice with the Dvâdasâha." He consented and said to them, "Become ye initiated (take the Dikṣâ)!" The deities residing in the first (the so-called bright) half of the months first underwent the Dikṣâ ceremony, and thus removed the consequences of guilt. Thence they are in the

daylight as it were ; for those who have their guilt (really) removed, are in the daylight, as it were (may appear everywhere).

The deities residing in the second half (of the months) afterwards underwent the Dikṣâ. But they (could) not wholly remove the evil consequences of guilt. Thence they are darkness, as it were ; for those who have their guilt not removed are darkness, as it were (comparable to it).

Thence he who has this knowledge ought to have performed his Dikṣâ first and in the first half (of the month). He who has such a knowledge, thus removes (all) guilt from himself.

It was Prajâpati who, as the year, resided in the year, the seasons, and months. The seasons and months thus resided (also) in Prajâpati as the year. Thus they mutually reside in one another. He who has the Dvâdasâha performed for himself resides in the priest (who performs it for him). Thence they (the priests) say, "No sinner is fit for having the Dvâdasâha sacrifice performed, nor should such an one reside in me."

The Dvâdasâha is the sacrifice for the first-born. He who first had the Dvâdasâha performed (became) the first-born among the gods. It is the sacrifice for a leader (a *śreṣṭha*). He who first performed it (became) the leader among the gods. The first-born, [304] the leader (of his family or tribe) ought to perform it (alone) ; then happiness lasts (all the year) in this (the place where it is performed).

(They say) "No sinner ought to have the Dvâdasâha sacrifice performed ; no such one should reside in me (the priest)."

The gods (once upon a time) did not acknowledge that Indra had the right of primogeniture and leadership. He said to Bṛhaspati, "Bring for me the Dvâdasâha sacrifice." He complied with his wish. Thereupon the gods acknowledged Indra's right of primogeniture and leadership.

He who has such a knowledge, is acknowledged as the first-born and leader. All his relations agree as (to his right) to the leadership.

The first three (Soma) days (of the Dvâdasâha) are ascending (*i.e.*, the metres required are from the morning to the evening libation increasing in number) ; the middle three (Soma) days are crossed, (*i.e.*, there is no regular order of increase nor decrease in the number of syllables of the metres) ; the last three (Soma) days are descending (*i.e.*, the number of syllables of the metres from the morning to the evening libations is decreasing).<sup>2</sup>

<sup>2</sup> Here are the nine principal days of the Dvâdasâha sacrifice mentioned. They constitute the *Navarâtra*, *i.e.*, sacrifice lasting for nine nights (and days). It consists of

On account of the (metres of the) first three days (*tryaha*) being ascending, the fire blazes up, for the upward region belongs to the fire. On account of the (metres of the) middle three days being crossed, the wind blows across; the wind moves across (the other [305] regions), and the waters flow (also) across; for the region which is across (the others) belongs to the wind. On account of (the metres of) the three last days being descending, that one (the sun) burns downwards (sending his rays down), the rain falls down, (and) the constellations (in heaven) send (their light) down. For the region which goes down belongs to the sun.

The three worlds belong together, so do these three Tryahas. These (three) worlds jointly shine to the fortune of him who has such a knowledge.

## 26.

*(When the Dikṣā for the Dvādaśāha is to be Performed. The Animal for Prajāpati. Jamadagni Sāmidhenī verses required. The Puroḍāsa for Vāyu. On Some Peculiar Rite when the Dvādaśāha is Performed as a Sattrā.)*

The Dikṣā went away from the gods. They made it enter the two months of spring, and joined it to it; but they did not get it out (of these months for using it). They then made it subsequently enter the two hot months, the two rainy months, the two months of autumn, and the two winter months, and joined it to them. They did not get it out of the two winter months. They then joined it to the two months of the dewy season (Sisīra); they (finally) got it out of these (two months for using it).

He who has such a knowledge, reaches any one he wishes to reach, but his enemy will not reach him.

Thence the sacrificer who wishes that the Dikṣā for a sacrificial session<sup>3</sup> should come (by itself) to him, should have the Dikṣā rites performed on himself [306] during the two months of the dewy season. Thus he takes his Dikṣā when the Dikṣā herself is present, and receives her in person.

(The reason that he should take his Dikṣā during the two months

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three Tryahas, i.e., three days' performance of the Soma sacrifice. The order of metres on the first three days is, at the morning libation, Gāyatrī (twenty-four syllables); at the midday libation, Triṣṭubh (forty-four syllables); at the evening libation, Jagatī (forty-eight syllables). On the middle three days the order of metres is, Jagatī, Gāyatrī, and Triṣṭubh, and on the last three days, Triṣṭubh, Jagatī, and Gāyatrī.

<sup>3</sup> The Dvādaśāha is regarded as a Sattrā or session. The initiation for the performance of a Sattrā is a Sattrā dikṣā.



of the dewy season is) because both tame and wild animals are, in these two months (for want of green fodder), very thin and show only bones, and present in this state the most vivid image of the Dikṣâ (the aim of which ceremony is to make the sacrificer lean by fasting).

Before he takes his Dikṣâ, he sacrifices an animal for Prajâpati. For (the immolation of) this (animal) he ought to repeat seventeen Sâmîdheni<sup>4</sup> verses. For Prajâpati is seventeen-fold. (This is done) for reaching Prajâpati. Apri verses which come from Jamadagni are (required) for (the immolation of) this animal. About this they say, Since at (all) other animal sacrifices only such Apri verses are chosen as are traceable to the Ṛṣi ancestors (of the sacrificer), why are at this (Prajâpati sacrifice) only Jamadagni verses to be used by all? (The reason is) The Jamadagni verses have a universal character, and make successful in everything. This (Prajâpati) animal is of a universal character, and makes successful in everything. The reason that they use (at that occasion) Jamadagni verses, is to secure all forms, and to be successful in everything.

The Puroḍāśa belonging to this animal is Vāyu's. About this they ask, Why does the Puroḍāśa, which forms part of the animal sacrifice, belong to Vāyu, whilst the animal itself belongs to another deity (Prajâpati)? (To this objection) one ought to reply, Prajâpati is the sacrifice; (that Puroḍāśa is given to Vāyu), in order to have the sacrifice performed without any mistake. Though this [307] Puroḍāśa belongs to Vāyu, it is not withheld from Prajâpati. For Vāyu is Prajâpati. This has been said by a Ṛṣi in the words, *pavamân<sup>u</sup>h prajâpatiḥ* (9, 5, 9), i.e., Prajâpati who blows.

If the Dvâdasâha be (performed as) a Sattrâ, then the sacrificers<sup>5</sup> should put all their several fires together, and sacrifice in them. All should take the Dikṣâ; and all should prepare the Soma juice.

He concludes (this sacrifice) in spring. For spring is sap. By doing so, he ends (his sacrifice) with (the obtaining of) food (resulting from the sap of spring).

## 27.

*(The Rivalry of the Metres. The Separation of Heaven and Earth. They Contract a Marriage. The Sâma Forms in which they are Wedded to one another. On the Black Spot in the Moon. On Poṣa and Ūṣa.)*

Each of the metres (Gâyatri, Tristubh, and Jagati) tried to occupy

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<sup>4</sup>See 1, 1.

<sup>5</sup>At a Sattrâ or sacrificial session all the sixteen priests in their turn become sacrificers. They perform the ceremonies for one another.







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